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WRITE IN NO. 5008





Rebuilding an Old House at a New Site

Dismantled materials reek of period atmosphere, so find an artisan who can stand the smell.

by John M. Corbett, *RestorationTrades.com*

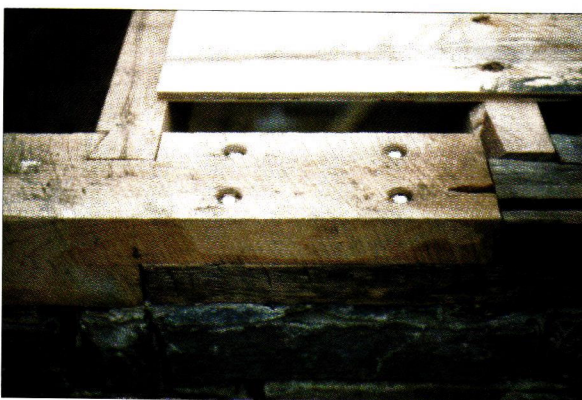
Original materials are the most reliable way to recreate the look, feel, and smell of period work at a new site. The veracity and presence of finished historic work is practically impossible to counterfeit in new construction. Historic structures are rich with eloquent character, unique craftsmanship, and proven coherent design and they are often available for virtually nothing as developers try to find decent homes for them.

As long as we have real estate development, we will have a steady supply of sound historic structures that are condemned only because they are in the wrong place at the wrong time. Moving these structures intact, as the original builders' generation often did, has become difficult because of traffic and overhead wires. To identify issues critical to successfully acquiring and dismantling a period structure and reestablishing it at a new site, we consulted with William Gould of Pomfret Center, Conn., a preservationist who specializes in relocating period buildings.

Gould believes that the building contractor and dismantler should be one and the same. Dismantling a complete structure for rebuilding at a new site is a skill-intensive operation that involves meticulously documented deconstruction of the original for the specific purpose of acquiring sufficient material to meet the needs of the customer for historic veracity. The dismantler will assess the potential of the materials, and should understand and share the owner's vision for the new structure. The most reliable way to recreate the work of time and the original artisans is to incorporate as many sound framing,



After two centuries of gradual settling into its original site, this colonial structure was dismantled and re-established on a new, level, monolithic concrete foundation. Some of its "character" may be lost as the demands of new construction plumb and straighten its lines.



Sill beams are commonly damaged after centuries of direct contact with masonry near grade. Although generally unseen, original framing and underlayment help to determine the characteristic lines and bearing of the building. When not available, replacements can be devised from period salvage and new lumber of native species.

AN EXPENSIVE PILE OF JUNK

The only way to preserve the integrity of dismantled historic structures and control costs is to adhere to the most rigorous standards for documentation and storage. Even if it is purchased for practically nothing, a period structure is not cheap.

Gould estimates the cost of properly dismantling, labeling, and storing a modest two-story structure at \$35,000 and up. It is very important that the materials be properly stored to prevent rot or warp, either of which can occur in short periods of time. Incoherent labeling systems can also render the material useless.

Gould was once hired to redocument and inventory a confused and poorly labeled dismantled structure, at a cost of \$9,000 to the client.

It doesn't pay to cut corners, whether the dismantled material is to be stored for two months or two decades. To make sure that the material stays labeled until needed, Gould affixes color-coded vinyl tags to each piece in an unobtrusive spot.

Just like new goods, stored dismantled materials must be carefully stickered, protected from the elements, and well ventilated. They can be safely stored outdoors, on bunks, and under tarps, but the coverings must be diligently rigged and vigilantly maintained. Gould has preserved dismantled structures for decades at a time by following these procedures.

finish, and sheathing elements as the structure will yield. Some elements will be lost to time and attrition, and the final yield of the building will not be known until the undamaged original fabric that lies beneath any modern finishes is discovered. Dismantling is itself a work of interpretation and discovery of what is essential to the recreation of the structure at the new site. The builder is limited to installing what the dismantler furnishes. The final scope of the project will therefore not be established until this inventory is known. In furnishing this documented inventory,

the dismantler is reading and transcribing a blueprint furnished both by time and the original builder.

Preserving the eloquent character of the original fabric in new sound construction takes patience, passion, and experience. The building contractor is not simply moving the original structure, but is reinterpreting it. Much of the original look and feel of historic work derives from the liberties it takes with straight, level, and plumb. These deviations, having been imposed by time and gravity, may not be consistent with new construction.

The new building will most likely be set on a level foundation resulting in numerous judgment calls as the building takes shape. What, for example, do we do with the door that has been recut many times over the years to accommodate a settling floor and racked door opening? Should the door be rehung or recut again? Should the frame be altered or should an attempt be made to simulate the dips and deflections of the walls and floor, even though the foundation settlement that caused them has now been corrected? Should damaged framing and sheathing elements be replaced by native lumber or select period salvage? Unless the builder is determined to address all of the elements that contribute to the structure's expression of its history, its story will be lost in the trauma of reconstruction.

OUR DEBT TO THE BUILDERS

Gould notifies the state archaeologist of every significant historic structure he dismantles. The archaeologist records and documents the original site and develops an archival report. There is no charge to the owner for this service.

No building re-creation is ever truly successful in bringing the original back, no matter how respectful, loving, and sensitive it is to the original. Because something is lost, Gould believes that the owners have a social obligation to honor and document that loss just as they are obliged to document the new structure, obtain permits, and conform to code.

It is at the point of purchase, however, that the experienced artisan can make the greatest contribution to a project. An artisan can confirm that the material necessary will be yielded by the structure, within budget. A period structure introduces a disruptive unpredictability into the construction process that requires skilled management from the outset. Clients who have been seduced by the beauty and vulnerability of a condemned historic structure and who believe that they are getting a bargain may not be fully aware of their peril (see sidebar). They are making a decision that will bear heavily on the cost and outcome of the project.

Historic materials lie outside the canon of current construction practices, thus only an artisan who has had the patience and commitment to develop a nose for them can determine their potential. Gould believes that the contractor must share the client's vision and passion for the historic structure, and be experienced enough to furnish reliable costs and schedules. ♦

John M. Corbett is Publisher of The Restoration Trades Exchange, a web-based network of the leading artisans and contractors in traditional crafts fields (www.restorationtrades.com). He is a former steeplejack and rigger, but now spends most of his time cataloging and chronicling the exploits of fellow tradespeople. John contributes "Building Arts Notebook" to every issue of PERIOD HOMES and TRADITIONAL BUILDING. He can be reached at john@restorationtrades.com or at 888-852-8202.

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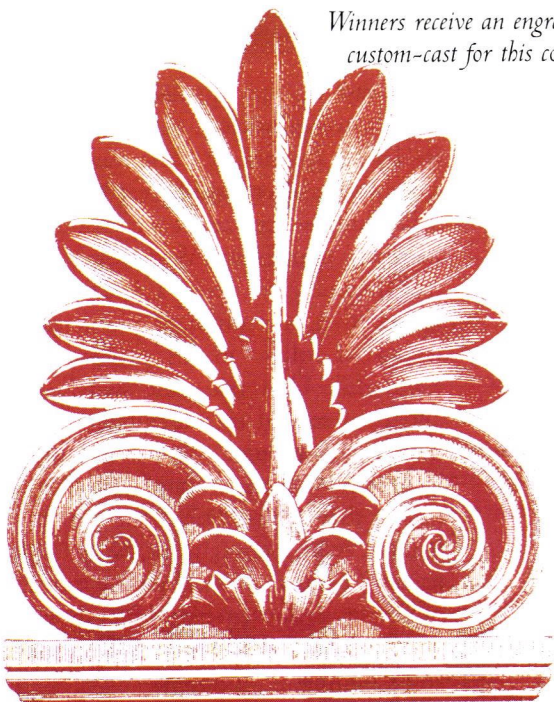
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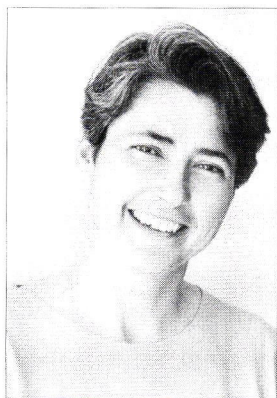
WRITE IN NO. 7777

Making An Entrance

Reviving and streamlining apartment building lobbies and creating illusions of prewar construction in postwar confines are the fortes of Ethelind Coblin.

by Eve M. Kahn

Thousands of New Yorkers daily stream through smartly reworked, calming spaces created by the architect Ethelind Coblin. Headquartered at a sunny setback near the top of a ziggurat Art Deco office spire in Manhattan's teeming Garment District, her seven-person team specializes in detailing apartments to resemble their vintage counterparts, and in clarifying and revitalizing lobbies in older apartment towers. She has also reconfigured rural resort structures as tricky as a turreted Queen Anne pile and an ill-fenestrated carriage house that had been colonized by raccoons. Streetscapes from the Long Island and Connecticut hinterlands to the toniest stretches of Manhattan's Upper East Side have benefited from her thoughtful approach, which in every neighborhood is quite thrifty.



Ethelind Coblin, AIA Photo by Dorothy Alexander

"She's smart, really organized and creative, has a great eye, keeps a tight rein on contractors, and determines exactly where it's most important to spend money and where it matters less," says a client whose riverfront co-op apartment on Manhattan's Upper West Side had its lobby rejuvenated by Coblin. She spiffed up its surviving elegant details (including marble floors scarred by acid cleanings), recreated a long-lost vestibule in affordable tubular steel (where an unfortunate concrete-and-glass-block bunker had long stood), and reframed a long-damaged archway in roundels of well-disguised plywood.

"Didn't it turn out gorgeous?" the client said in a recent telephone interview. "And you hear that hammering in the background? Now I've got Ethelind up here in Westchester, updating my 1969 ranch house, in Mission style inspired by Greene and Greene. She's making the most of the big rooms, the high ceilings, the beautiful view, the nice bones that are already here."



In a 1970s Upper East Side high-rise, Coblin replaced a peculiar medley of faux-Chinese fretwork and can track lights with fluted piers, beveled-glass and intricately paneled doors, transoms, crown molding, diamond-checkerboard marble flooring, and brass wall sconces with frosted bell shades. Photo by Dub Rogers



Coblin brought out the long-concealed highlights in this Central Park West apartment — including oak wainscoting and beams, and doors of half-oak, half-mahogany — while adding glamorous traditional touches like Zuber bunting-scene wallpaper. Photo by Dub Rogers



This lobby on Central Park West had lost its wall details to '70s mirroring, but retained its polychrome marble flooring. Coblin found the original medieval-esque furnishings, with claw feet and studded-leather upholstery, languishing in the basement. Photo by Dub Rogers

Coblin is an eager, quick-spoken dynamo with a faint trace of an accent from her native Kentucky. She squeezes in our interview between client meetings, yet patiently makes time to explain each resourceful move in every project in her stuffed portfolio. "Let's see what else we've got in this magic book," she says, poring over another page of startling before-and-after transformations. "The places we've worked have been so varied, they sum up almost the whole history of architecture, from Asian and English to Victorian-meets-Empire to Miami-drive-thru-meets-Manhattan," she goes on. "I love coming to work in the morning, figuring out how to bring back buildings' beautiful potential."

Genetic Predisposition

Coblin is a second-generation preservation-minded architect. Her father designed commercial and institutional buildings and helped restore the Old Capitol in her hometown of Frankfort, Ky. (The ca. 1830 Old Capitol was the first Greek Revival struc-

ture west of the Appalachians. It now houses the state historical society, and has been brought back to its 1850s appearance). She was named for, and also clearly takes after a bold great-grandmother, who ran a finishing school and corresponded with no less a luminary than Henry Wadsworth Longfellow.

Ethelind grew up in a 1915 house built by her grandfather, a prominent physician. After initially trying to follow in his professional footsteps at Vanderbilt University, she switched to art history and then segued into architecture, acquiring a second undergraduate degree at the University of Kentucky. Although she found few fellow sympathizers there for traditional design, she started seeing Robert A.M. Stern's work, which was widely published. "I was drawn right away to the warmth of it, of houses as houses should be," she recalls. A schoolmate moved north to take a job with Stern himself, and Coblin soon followed.

continued on page 10

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to Historical Products

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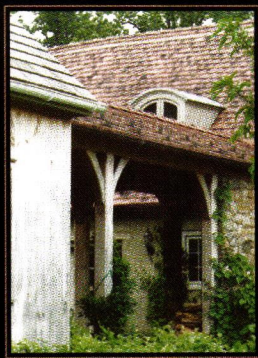
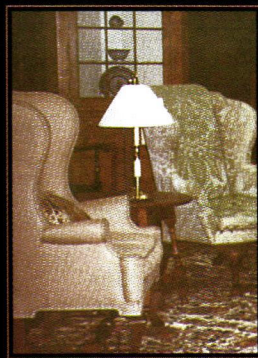
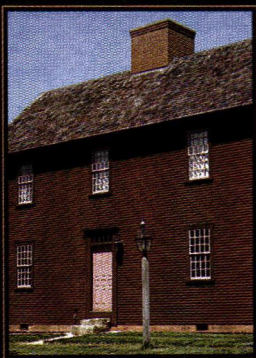
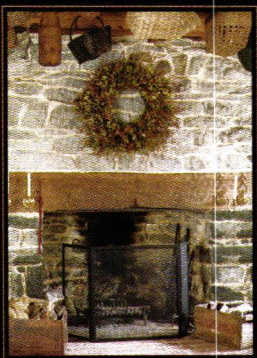
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The Greater Philadelphia Historic Home Show™ will focus on the restoration and renovation of 18th, 19th and 20th century structures, including new projects that reflect historic properties. In addition, it will feature the interior and exterior elements that complement the various styles and designs of our architectural heritage.

The Valley Forge Convention Center in King of Prussia, Pennsylvania will host *The Greater Philadelphia Historic Home Show™*. Located in the heart of American Architectural Preservation, this show will feature informative seminars and workshops for the professional and architectural enthusiasts alike.



January 24, 25 & 26, 2003

Friday: 10:00am-6:00pm, (Open to the Trade only)

6:00pm-9:00pm, (Open to the Public)

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CALENDAR OF EVENTS

GREATER PHILADELPHIA HOME SHOW. Located at the Valley Forge Convention Center, King of Prussia, PA, Jan. 24-26, 2003, the Greater Philadelphia Home Show focuses on resources for restoration and renovation of 18th, 19th, and 20th century structures — and new construction based on historic styles. Friday, Jan. 24, Show attendance is restricted to design and building professionals and the trades from 10 a.m. to 6 p.m.; then opens to the general public from 6 p.m. to 9 p.m. For more information, log onto www.historichomeshow.com, or call (717) 796-2379.

AIA NATIONAL CONVENTION & EXPO. The next annual meeting and exposition of the American Institute of Architects is being held in San Diego, CA, at the San Diego Convention Center, May 8-10, 2003. The event will draw more than 19,000 key industry professionals and 600 exhibitors. For full details, log onto www.aia.org. Or call (800) 242-5837.

THE PALLADIO AWARDS. Annual award competition for Excellence in Traditional Design is co-produced by PERIOD HOMES and TRADITIONAL BUILDING magazines; awards are given in the areas of Residential Architecture and Commercial/Civic/Institutional Architecture. For complete details about the 2002 Awards and entry information for the 2003 competition, log onto www.traditional-building.com or www.period-homes.com.

CLASSICAL ARCHITECTURE COURSES, TOURS, PROGRAMS. To celebrate its 10th Anniversary, The Institute of Classical Architecture has developed an extensive national and international program of Lectures, Study Tours, Courses, Salons, and

Programs. Continuing-education courses, eligible for AIA continuing-education credits, in many of the design areas of classical architecture are offered year-round by the Institute at their classroom facilities in New York City. For a full list of events and programs, log onto the Institute website at www.classicist.org.

PRESERVING WESTERN HERITAGE. The 6th annual historic preservation conference will be hosted by Colorado Preservation, Inc., at Denver Athletic Club, Denver, Colo., Feb. 6-8, 2003. More than 50 general sessions — plus a trade show — will present the latest programs, projects, trends, and technology for preserving Western heritage. For more program and registration information, call (303) 893-4260, or log onto www.coloradopreservation.org.

2003 STONE SYMPOSIUM. The Stone Foundation, an organization of stone masons, design professionals, artisans, and allied trades, is sponsoring the 2003 Stone Symposium, March 14-17, 2003 in Santa Fe, NM. Presentations on lime mortars and drystone work with hands-on instruction, along with speakers on stonework in contemporary architecture and stone art. For more information, log onto www.stonefoundation.org, or contact tomas@stonefoundation.org.

RESTORATION & RENOVATION SHOW & CONFERENCE. The Baltimore, MD, Convention Center will be the site of the Spring edition of the Restoration & Renovation Exhibition & Conference, on March 20-23, 2003. The event is the largest in North America dealing with preservation and historically informed new construction. Contact the Show Management at (800) 982-6247, e-mail to info@

restoremedia.com, or log onto their website at www.restorationandrenovation.com.

TILE & STONE EXPOSITION. The annual International Tile & Stone Exposition will be held March 24-27, 2003 in the Orange County Convention Center, Orlando, FL. For more details, log onto www.coverings.com.

THE CSI SHOW. The next annual CSI Show, owned and managed by the Construction Specifications Institute, will be held April 9-11, 2003 at McCormick Place, in Chicago, Ill. For more information, log onto www.thecsisshow.com.

COVERED BRIDGE RESTORATION CONFERENCE. A national conference, cosponsored by The National Park Service and the Preservation Education Institute, is being held in Burlington, VT, June 5-7, 2003 on the campus of the Univ. of Vermont. Theme of the conference is: "Best Practices, Care, and Repair of Covered Bridges." In conjunction with the conference, TRADITIONAL BUILDING magazine is sponsoring a Special Palladio Award to honor outstanding achievement in covered bridge restoration. For more information about the conference, visit www.uvm.edu/covered-bridge, or e-mail coveredbridges@uvm.edu, or call The Preservation Education Institute at (802) 674-6752.

TRADITIONAL BUILDING SKILLS WORKSHOPS. The Traditional Building Skills Institute at Snow College in Ephraim, Utah, is sponsoring a series of 3-day workshops during June & July in 2003: Wood Carving, June 5-7; Stained Glass Restoration, June 19-21; Faux Painting, July 17-19; Wood Furniture

Making, July 31, Aug. 2. For more details and registration information, call (435) 283-7324, e-mail jan.craigun@snow.edu, or log onto www.snow.edu/tbsi.

METALCON 2003. METALCON International, the annual conference and trade show sponsored by the Metal Construction Assn., will be held at the Tampa Convention Center, Tampa, FL, Oct. 28-30, 2003. For registration or exhibit information, call (800) 537-7765, or log onto www.metalcon.com.

VICTORIAN SOCIETY ANNUAL MEETING. May 21 to 24, 2003 have been set as next dates for annual meeting of The Victorian Society in America. Convening in Buffalo, N.Y., attendees will see works of such renowned architects such as Richardson, Upjohn, Burnham, Stanford White, and Frank Lloyd Wright. For more details, e-mail info@victoriansociety.org.

WOOD CARVING WORKSHOPS. Classically trained master woodcarver conducts classes in wood carving for novices as well as professionals looking to take skills to the highest level. Classes available for both groups and individual instruction. For more details, log onto www.klitsas.com.

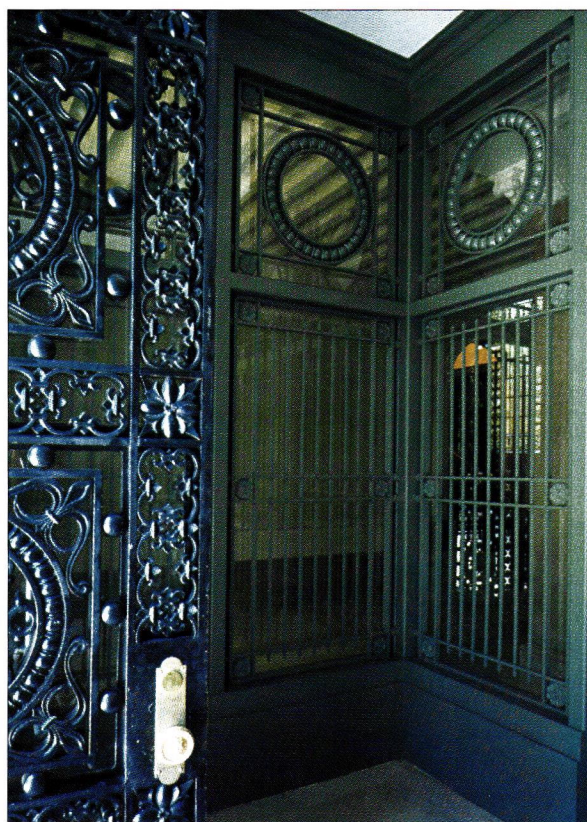
WORKSHOPS ON HISTORIC LIME MORTARS. Comprehensive two-day course details the why and how of using lime putty mortars for repointing historic masonry. Workshop combines lecture and laboratory work with hands-on lime slaking and repointing on all different types of historic masonry walls. For course schedules and registration details, call (773) 286-2100 or log onto www.usheritage.com.

She survived the office's late-1970s layoffs, which reduced the staff to three, including Stern and herself. During this time, Coblin handled pedigreed clients who would request help for everything, including repairing tub and sink drains. She also took comfortably to the firm's practice of modeling every gable intersection in 3D, with each segment razored out by hand. (To this day she prefers the pencil to the mouse: "Drawing helps you understand the musculature of the building," she says.)

She left Stern's employ in 1980 for Philip Johnson and John Burgee's testy collaboration, wanting to tackle larger structures. The partners were engaged in a fierce turf war. Coblin remembers: "The firm's name changed practically every week: 'Philip Johnson,' 'Philip Johnson with John Burgee,' 'John Burgee with Philip Johnson.' At one point we were just answering the phone, 'Architects.'"

During the battles she was assigned PPG's headquarters in Pittsburgh, a complex of six Gothic pinnacles in a mirrored curtain wall. "All that experience with glass," she says with a laugh, "came in handy on my next job," at corporate-oriented Fox & Fowle. Though she enjoyed much autonomy there for five years — handling, for instance, a renovation and a low-key addition for a 1929 Georgian school by John Russell Pope — she was frustrated by the predominance of developers rather than end-users among the clientele. In 1989 she leapt into residential-oriented solo practice; her first customer was Geoff Judge, brother of her co-founding principal, Jennifer Judge. Geoff needed help converting a Long Island carriage house, a gabled 1907 structure, into a home. Six previous owners had tried and failed, succeeding only in jamming inappropriate sliding doors into the weathered-shingle exterior.

After scaring away the resident raccoons, Coblin's fledgling firm domesticated the building with French doors, dormers, arched and bay windows, and a wraparound trellis/screened porch with outstretched sinuous rafter tips. The firm's signature thriftiness with both space and materials became apparent. They also carved a skylit grand staircase into the house's core, with a bar, bathroom, and closet encased in its base. Patinated beadboards were salvaged from the kitchen for living room wainscoting. Ultimately, the firm found success where others had



This filigree vestibule in an Upper West Side lobby replaces a bunker of concrete and glass block. Photo by Christopher Shipley



At the rear of the space, Coblin restored an archway that had been damaged by water leaks. The roundels flanking the opening are well-disguised plywood, and the escutcheons decorating the repaired beams were resourcefully salvaged from the dropped ceiling over the new vestibule. Photo by Christopher Shipley



Coblin recreated the vestibule, originally all cast iron, into a thrifty mixture of tubular steel, steel plate, and cast iron, with ogee crown molding in wood. Photo by Christopher Shipley



The cast roundels feature a modified egg-and-dart pattern that echoes the lobby's pier capitals. Photo by Christopher Shipley



floundered: The former raccoon habitat became a cozy creation that could even be mistaken for the work of Stanford White and other Belle Epoque country-house architects.

Natural Style

Another countryside trompe l'oeil feat for Coblin involved expanding a century-old "Shingle-Style-meets-France" in Connecticut with a shingled kitchen, porch, and enough bedrooms to fit a dozen grandchildren at once. She also built a replica of a red-clapboard barn as a guesthouse in Connecticut. It features salvaged fenestration, and like its ancestor barns, it is set on piers over a running stream.

Her urban achievements include a Doric-pillared pied-a-terre that was formerly a boxy studio overlooking Central Park, and a renovated 1970s Upper East Side high-rise. Here she replaced a peculiar

continued on page 12

Above: Coblin's first major solo project was transforming a 1907 carriage house on Long Island into a residence, a task six previous owners had failed to accomplish. Her firm domesticated the building with bay and dormer windows, French doors, and a wrap-around trellis/porch. Photo by Ethelind Coblin

Right: Coblin carved a grand staircase into its core, with a bar, bathroom, and storage space in the stair's base. Beadboard salvaged from the kitchen forms wainscoting around the stair base and living room. Photo by Fred George



French Limestone

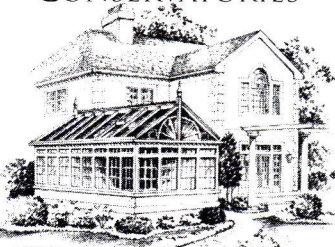
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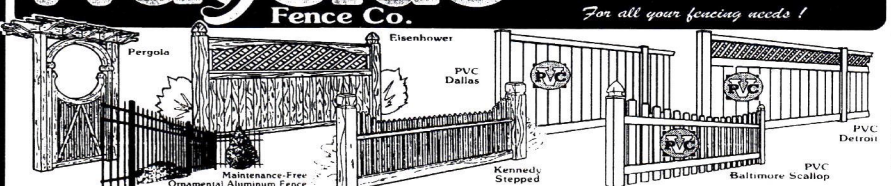
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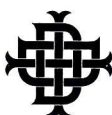
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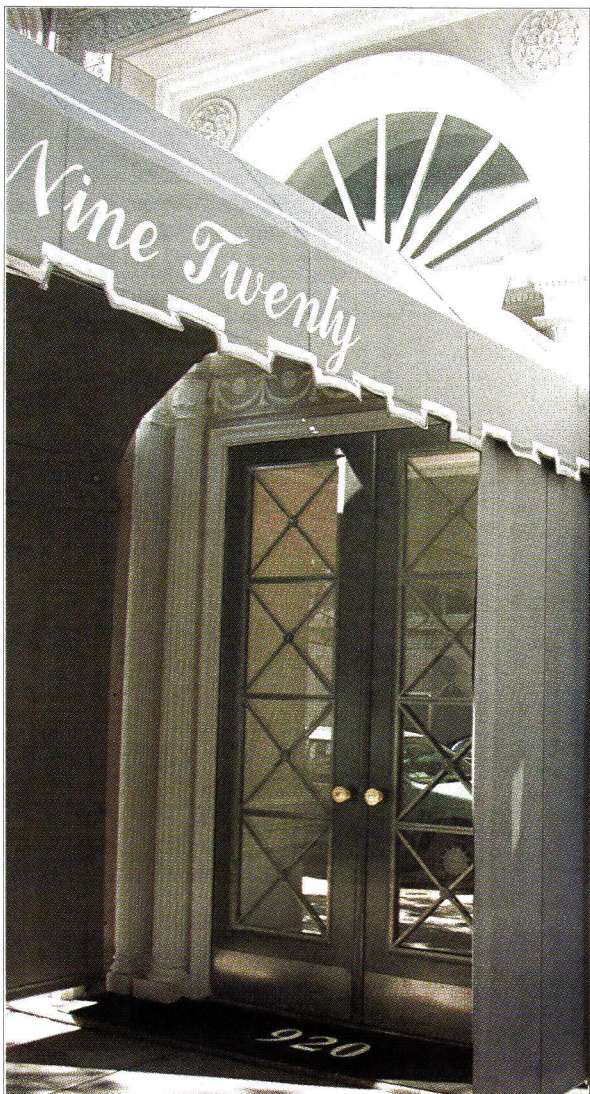
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A 1922 apartment building on 5th Avenue — designed, and long lived in, by the great apartment-house classicist James Carpenter — needed recreation of its sunburst transom (which had been destroyed by an air-conditioner installation) and bronze-and-gilt crisscrossed doors. Photo by Ethelind Coblin



On a cohesive Tudor block on the Upper East Side, Coblin combined two small, low-ceilinged apartments into a spread with expansive, delicately trimmed openings. Photo by Dub Rogers

medley of faux-Chinese fretwork and can track lighting with fluted piers, beveled-glass and intricately paneled doors, transoms, crown molding, diamond-checkerboard marble flooring, and brass wall sconces with frosted bell shades.

The firm is equally at ease with spaces that have retained much of their original highlights: A 1922 apartment building on 5th Avenue — designed, and long lived in, by the great apartment-house classicist James Carpenter — just needed recreation of its sunburst transom (which had been destroyed by an air-conditioner installation) and bronze-and-gilt criss-crossed doors. The lobby of a 1929 apartment tower on the East River had gone albino: It needed its pilasters marbleized and regilded, and its mahogany Empire chairs refinished and re-upholstered in a gold-wreath pattern on brash red fabric. Near Lincoln Center, a Tudor building that was formerly



For this Upper West Side lobby, Coblin invented a podium and bench with filigree metalwork bases, found the Empire-style armchairs and tables at a Brooklyn antique store, and cleaned up the coffered ceiling and French limestone walls. Photo by Dub Rogers



The lobby of this 1929 apartment tower on the East River had gone albino: Coblin marbleized and regilded its pilasters, refinished its mahogany Empire chairs, and reupholstered them in a gold-wreath pattern on brash red fabric. Photo by Dub Rogers

artists' studios, had lost its lobby wall details to '70s mirroring, but kept the room's green, pink, and white marble floors. Retrievable from the basement were the original medieval-esque furnishings: chairs and a table with claw feet and studded-leather upholstery.

Coblin is by no means a draconian preservationist. She's happy to brighten new circulation paths by rearranging antique mirrors and light fixtures, and she delights when a minor change makes a big difference elsewhere, for example, when a ceiling frees up some old beam ornaments that can be salvaged to repair other water-damaged beams. "I like to be inventive," she says. "The spaces I work with can't be museums. They have to be alive, responding to everyone who lives there. I especially like it when the co-op boards democratically hand out questionnaires to the residents about what direction the renovations should take, so that everyone can have a say."

Address Book

By this point in our interview she's already running late for her next meeting, and the wrap sandwich she's had delivered to her desk clearly won't get eaten until well after lunchtime. The to-do list on her computer screen is long, with addresses scattered from the post-industrial flanks of the Brooklyn-Queens Expressway to the leafy northern tip of Manhattan.

"I'd love to work on a Tudor house someday, and



Coblin reopened a long-sealed vista to the riverfront. Photo by Dub Rogers

get my hands on my own apartment building: a brick and terra-cotta Queen Anne extravaganza on Gramercy Park. And creating something totally modern would be fun, too," she says. "We have such a terrific international staff now — at any given time you might hear Greek, Spanish, Korean, French or English spoken with our clients and contractors. Maria Wenger Kois, who was valedictorian of her class at Penn State's architecture department, joined us two years ago, and she's a project manager now on a duplex penthouse. Maria Suri, a senior associate, worked with me at Fox & Fowle and is currently heading numerous lobbies and apartment renovations. Roula Masouras, Youngsam Yu, and Maneswar Cheemalapati have all joined us in the last six months, bringing a wonderful array of skills, and refreshing, elegant design sensibilities."

"I can't see having more than 10 people work here, but there's so much we haven't done yet!" Then, in a whirl of overcoat and briefcase, she's out her Art Deco door. ♦

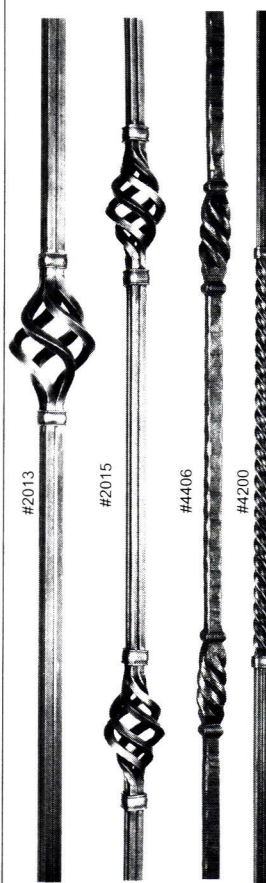
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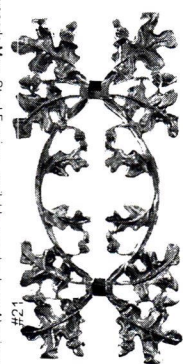
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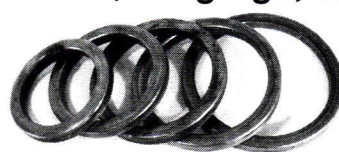
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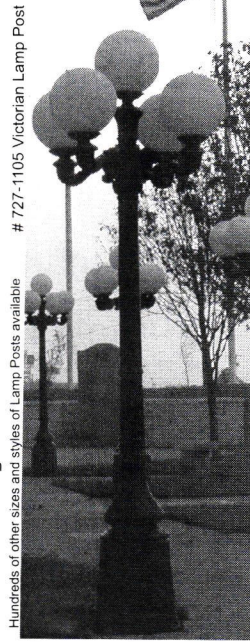
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Contemporary Designers Update Edith Wharton's Country Home

A leader in post-Victorian design, as well as a renowned author, Edith Wharton designed her Massachusetts home, The Mount, according to the rules she set forth in her book, *The Decoration of Houses*. To celebrate the centennial of the house, seven contemporary designers were asked to decorate The Mount's interiors with Wharton's rules in mind.



Edith Wharton modeled *The Mount*, her 1902 country home in Lenox, Mass., on Belton House in England, which at the time was thought to have been designed by Sir Christopher Wren. These views of the back of her home showcase the gardens, which were designed following the principles Wharton set forth in her 1903 book, *Italian Villas and Their Gardens*. All photos by Jon Crispin, courtesy of *The Mount*.

by Nancy A. Ruhling

For those who love the best of Victorian interior design, the name Edith Wharton is anathema. With one stroke of her broad, white brush, she wiped it all out, painting the way for modern interior design by the likes of Sister Parish, Albert Hadley, and Mark Hampton. It all started in 1897 when Wharton, then an unknown writer, teamed up with a young architect named Ogden Codman Jr. to pen *The Decoration of Houses*, which would become the catalyst that catapulted interior design into the 20th century.

The book suggested a return to the symmetry of classical styles, stated that the interior and exterior of the home should be planned in tandem, and claimed that the styles should match so that form followed function, not only from cellar to attic, but also from front entrance to back gardens. Carrying that idea further, Wharton declared that the architecture of the room should determine its decoration and that ornament for ornament's sake was a faux pas. "Proportion," she decreed, "is the good breeding of architecture" and symmetry is the "sanity of decoration."

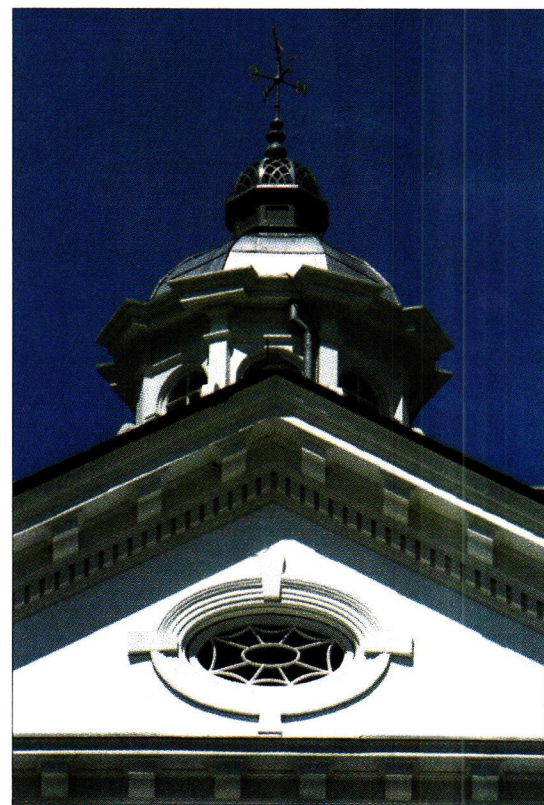
Decoration and furniture should be chosen

together, she said, and both should be appropriate to the purpose of the room. She eschewed everything Victorian: Wallpapers, heavy draperies, lambrequins, and portières had no place in her well ordered rooms; neither did wooden mantels (they were a fire hazard) or multi-part color schemes.

Wharton decided to translate her design principles into brick and mortar and in 1902, she set about building *The Mount*, a 65-room, 16,000-sq.-ft. country house in the heart of the Massachusetts Berkshires. Set atop a hill in Lenox, *The Mount* is modeled in part after the late 17th-century Belton House in England, which in Wharton's time was attributed to Sir Christopher Wren.

Designed by Wharton and Francis L.V. Hoppin, of the architectural firm Hoppin & Koen, the house is a blend of 18th-century classical styles from France, Italy, and England. It pays homage to its American Colonial Revival roots with its exterior paint scheme: white stucco accented with dark green shutters.

While the house is American in terms of conveniences and plumbing, the layout is French, with the main public rooms — the library, drawing room, and dining room — on the first floor. They are connected enfilade in the French manner. Each opens onto the



Like Belton House, *The Mount* has a cupola, which greatly aided ventilation by providing a natural air conditioner for the 16,000-sq.-ft. country home.

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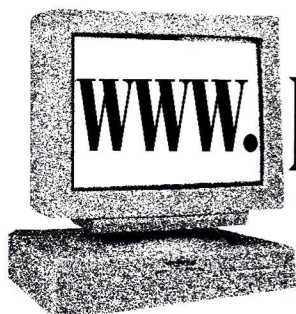
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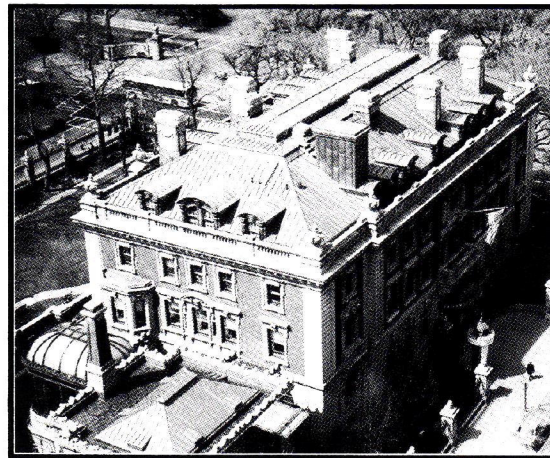
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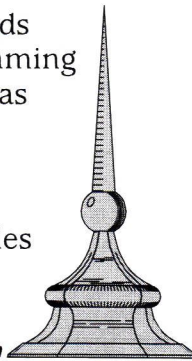
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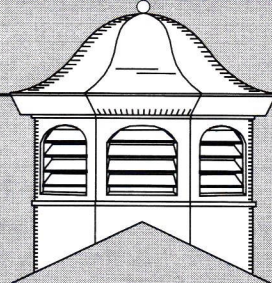
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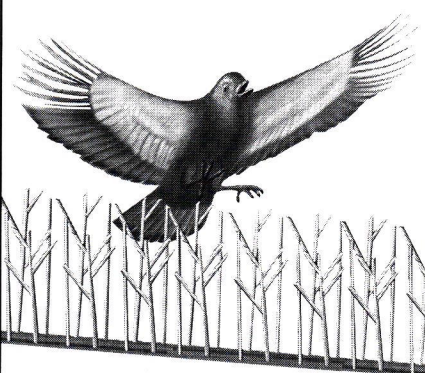
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backyard terrace overlooking the gardens Wharton designed based on the principles she set forth in her 1903 volume, *Italian Villas and Their Gardens*.

Wharton and her husband, Teddy, moved into The Mount in 1902; by 1905, Edith had finished the interior design and gardens. They lived there until 1911. During that time, Wharton established herself as a novelist of note, with books such as *The House of Mirth* (1905) and *Ethan Frome* (1911). Her Pulitzer Prize-winning novel, *The Age of Innocence*, followed in 1920.

Her life paralleled her novels. She and Teddy had an acrimonious marriage; they each had relationships with others. After he sold The Mount and its contents without her permission while she was visiting France, they divorced in 1913. She spent the rest of her life in that country, and never built another house.

To celebrate the centennial of The Mount, which is undergoing a \$35-million restoration, seven top interior designers were asked to decorate some of the rooms using the principles set forth in *The Decoration of Houses*. The idea was not to recreate Wharton's rooms, but to create rooms that Wharton might have designed had she had access to today's resources.

Following is a tour of the restored ground and first floors of the house, which was designated a National Historic Landmark in 1971.

The Entrance

"The Mount was my first real home. Its blessed influence still lives in me." — from Edith Wharton's autobiography, *A Backward Glance*

An inviting allee of mature sugar maples with fern underplantings leads to the entrance of the house. Here, a white-brick cour d'honneur guards the entrance, which serves as an outdoor room of the sort found in French town and country houses. Decorated with vines, classical statues in niches, and trees in white planter boxes, this forecourt offers a preview of the one-with-nature theme of the interior.

Antiques dealer Michael Trapp of West Cornwall, Conn., kept the entrance simple. "This is the public hall in which to take audience with the house," he says. "The courtyard's sparseness allows the house to be studied and admired."

The Entrance Hall

"The vestibule should form a natural and easy transition from the plain architecture of the street to the privacy of the interior." — *The Decoration of Houses*

The transition is accomplished via The Mount's entrance hall, which resembles an Italian grotto, complete with its original marble fountain and bronze statue of playful Pan, the god of nature, in the center. Keeping this in mind, Trapp used a seashell theme to carry the outside into the entrance hall.

Following Wharton's edict that the room be waterproof as a protection from the outside elements, Trapp kept the original terra cotta floor. He decorated the room with a pair of stone antique center tables and accented the door overmantels with a variety of seashells. "I love the idea of a grotto/entrance since it sets the stage for the magic of what is to come," Trapp says. Wharton's mirrored doors and mirrored windows enlarge the space, while molded plasterwork wall panels that look as though they are covered with condensing water droplets complete the natural look.

The Main Stair Hall

"The hall is not a living room, but a thoroughfare." — *The Decoration of Houses*

The entrance hall leads to the main stair hall, which is the pathway to the first-floor rooms. As such, the space is another transition, not only between indoors and outdoors, but also between the informal and formal rooms. To emphasize the true nature of this passageway, Larchmont, N.Y., designer Libby Cameron used a faux leopard stair carpet with inky spots that pick up the black of the original sinuous French-style wrought-iron bannister.

Like Wharton, Cameron kept furnishings to a minimum, adding a big, chunky antique Italian- or Spanish-style table and two new overhead lights with black frames that coordinate with the stair railing.



Teddy Wharton's den, the smallest non-servant room on the first floor, got an updated look from designer Thomas Jayne of Manhattan, who brought it into the 21st-century with furniture upholstered in caramel-color ultrasuede. He also added a new desk based on an antique style, a contemporary collage, an Aubusson rug with a contemporary design, and roller shades printed with a damask design.



For the gallery, designer Geoffrey Bradfield used a leaf motif on the lanterns and wall panels to emphasize the connection between indoor and outdoor spaces. The door at the end leads into Teddy Wharton's den.



Lady Henrietta Spencer-Churchill followed Wharton's lead in her library, making the books the focal point of the room and keeping the original oak paneling with built-in floor-to-ceiling bookshelves. She used textures, including velvet upholstery on the ottoman, to give the room a feeling of comfort.

She retained Wharton's pair of 19th-century oil paintings depicting 18th-century scenes that were inset into the walls. Although Wharton had painted the walls blue-green, Cameron brought a bit of sunshine inside with her pale yellow color scheme.

The Gallery

"A gala room is never meant to be seen except when crowded: the crowd takes the place of furniture." — *The Decoration of Houses*

The long, narrow first-floor gallery serves as a picturesque passageway to Teddy's den, Edith's library, the drawing room, and the dining room. It expands the outdoor theme by employing a soaring barrel-vaulted ceiling, a trio of tall arched windows, French doors leading to the drawing room, and a terrazzo and marble floor in terra cotta and white. The greenhouse/solarium effect is accentuated by the Palladian-shaped wall mirror that Wharton cleverly placed in the center of the room so it reflects the lush green of the trees in the forecourt. The illusion is also visible from the exterior. From the forecourt, the mirrored images of the trees can be seen through the main window of the gallery.

Wharton decorated the gallery with people, so it is

furnished only sparsely with vases, busts, statues, chairs, and Italian console tables. Designer Geoffrey Bradfield of Manhattan followed her lead, updating Wharton's decor and furnishing the space with four new classical-style bronze statues by Sabin Howard perched atop four plaster Art Moderne-style pedestals. He also added a classic Art Moderne console in plaster and four rococo-style benches upholstered with whimsical, lighthearted cream and green fabric from Italy.

Although Wharton hung crystal chandeliers, Bradfield chose new custom-made iron lanterns because "the long gallery, as it is called in England, is typically more of a loggia, and I felt lanterns were more appropriate."

Teddy Wharton's Den

"Common sense should regulate the furnishing of the den. Thus freed from the superfluous, the den is likely to be the most comfortable room in the house." — *The Decoration of Houses*

"Comfortable," says Manhattan interior designer Thomas Jayne, "shouldn't mean unattractive. Wharton believed in simplicity, luxury, and the importance of order." It was those principles that he

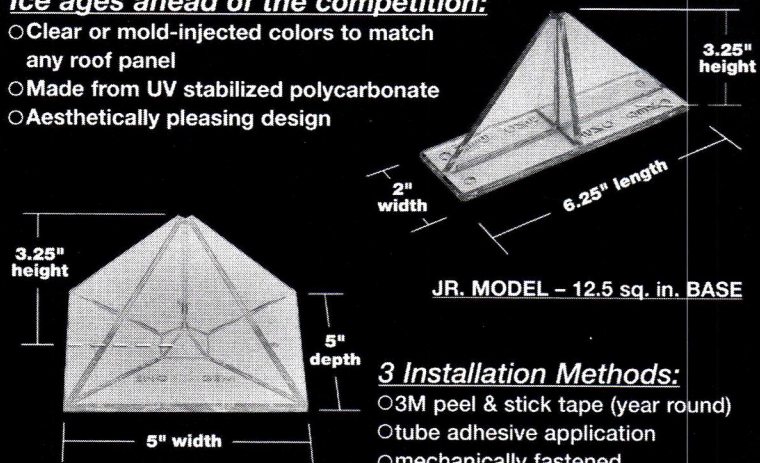
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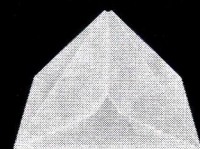
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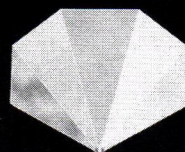
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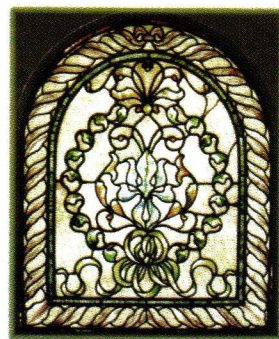
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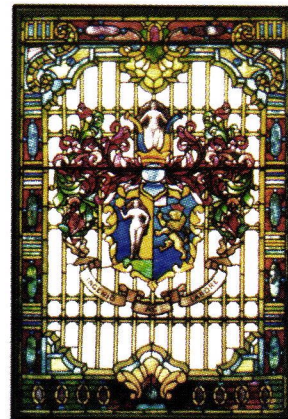


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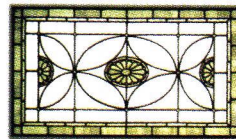
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Charlotte Moss recreated the spirit of Wharton's drawing room with conversational groupings of furniture, a mix of old and new pieces, and simple drapery treatments that allow people to walk through the French doors to the terrace. The ceiling, which Wharton and Moss painted white, is the only one in the house that has ornamental molding.



Designer Bunny Williams kept the dining room light and airy, just as Wharton recommended. The round table and French-style chairs are similar to those Wharton chose, and the color scheme emphasizes the connection with the exterior terrace.

used in redesigning and updating the den, the room where Teddy managed Edith's money and ran her estate.

Jayne retained the original ambience of the den and updated its look. Like Wharton, he decorated it with sturdy, practical office furniture. During Teddy's time, it was appointed with dark leather furniture, reproduction antique French chairs, a desk, and an oak parquet floor. The walls were cream with white trim, a color scheme Wharton considered ideal for small rooms. The coved ceiling, the original vertical wall panels, including the one over the mantel that possesses a classical bust of Caesar, and the French marble mantel, also played a key role in dictating Jayne's design.

Although *The Decoration of Houses* suggested a Louis XVI bureau for a man's study, Jayne decided to make a more contemporary desk, based on an antique and designed by Helene Aumont of France, the focal point of the room. Other key features include a contemporary storage chest filled with cubbyholes for important papers and computer files and an Aubusson rug with a contemporary basket pattern woven in an old-world style.

Edith Wharton's Library

"The general decoration of the library should be of such character as to form a background or setting to the books, rather than to distract attention from them." — *The Decoration of Houses*

Books are indeed the centerpiece of Edith

Wharton's library, which is adjacent to Teddy's den. The floor-to-ceiling oak paneling includes built-in bookcases. Wharton furnished the room around the books, placing groupings of large games, writing tables, chaises, and comfortable chairs so that they fostered conversation.

Lady Henrietta Spencer-Churchill of Woodstock and London, England, created a similar atmosphere by designing comfortable groupings of furniture, where guests can sit by the fire and read, drink coffee, or play a game of backgammon or chess. To lighten the look of the original paneling, she painted the

ceiling and cornice off-white, and chose lighter Viscount David Linley furniture that is sleek and classic, yet contemporary. Lord Linley's oval writing table/desk, for example, is made of sycamore and has a glass top, as does his rosewood console table. His rosewood day bed and sycamore games table are more traditional in style.

To achieve the comfortable look, Lady Henrietta relied on textures. The day bed, for instance, is upholstered with a green and gold chenille and the ottoman is velvet. The gold-sateen drapes are hung straight on poles and are long enough to produce a Victorian puddle that is decidedly anti-Whartonian. The floral pattern of the area rug injects a shot of contemporary color.

As Wharton dictated, the light is diffused; lamps, plus a pair of sconces, provide the soft illumination suitable for curling up in a comfortable chair with a good book.

The Drawing Room

"The chief requisite [of the drawing room] is a gay first impression." — *The Decoration of Houses*

Guests are drawn into Charlotte Moss' inviting redecorated drawing room from the adjoining gallery, and they can move through the French doors to the terrace outside. The 20x36-ft. room dominates the first floor, and is distinguished not only by its size but also by the fact that it is the only room in The Mount whose ceiling is decorated with

ornamental molding. The ovals of flowers and fruit are its outstanding decorative feature.

Although Wharton advised double drawing rooms — a salon de compagnie for public entertaining and a salon de famille for private pursuits — The Mount has only one, and it serves both formal and informal functions.

Moss, a Manhattan interior designer, retained the original color scheme. The walls are a pale French blue, and the ceiling and trim are white. She decorated the room with new pieces and antique furnishings in a variety of styles from various centuries. Her only concession to the present were the new club chairs she put near the fireplace. "That was the biggest license I took," Moss says. "Edith did not have them, but that's the way we live."

It was Wharton's contention that the drawing room furnishings should be light so they could be moved around as people started conversations and grouped and regrouped. To that end, she decorated the room with groupings of furniture, a formula that Moss followed. A classic-style deep-button sofa, which she designed and is similar to the one Wharton placed there, anchors the room.

Lighting played a prominent role in the decoration of the Wharton drawing room, where outdoor light was exploited. Moss chose plain draperies similar to those Wharton hung over the French doors on rods and rings, to allow easy access to the terrace. She also discovered that the only fixtures were sconces on each side of the fireplace mantel. "There was no central chandelier, so I didn't add one," she says.

Moss did add a carpet in a pale geometric pattern that looks similar to the one Wharton had, and as a final touch and tribute to Wharton, who shares her Jan. 24 birthday, she placed a painting by Wharton's friend Walter Gay over the mantel. "It was from my own collection," Moss says.

The Dining Room

"The dining room should be lit by wax candles in side appliques or in a chandelier." — *The Decoration of Houses*

When it came to the dining room, designer Bunny Williams of Manhattan chose to augment Wharton's light touch. The original room was paneled in stucco and ornamented with moldings in the 18th-century style of England's Grinling Gibbons. It included a Codman-designed plaster overmantel panel of an urn with stylized fronds and flowers, two inset paintings in the Flemish style, a French mantel, a 19th-century pedestal table, a Louis XV-style china cabinet, and white Louis XIV-style caned chairs with velvet cushions.

In keeping with Wharton style, Williams kept it simple. She chose a round contemporary table with an iron base and a contemporary metal demilune console to complement the 19th-century French Louis XVI-style sideboard and a set of white French-style dining chairs.

The best light for the dining room, according to Wharton, was natural light or candlelight for evening dinners, and one way to bring more in was to keep the windows free from heavy draperies. Williams not only selected light, white Scalamandre silk drapes, but she also placed a sisal area rug painted white and beige on top of the terrazzo floor. "It looks like a design from the 1940s," she says. "It reads architecturally."

Williams also added contemporary art to bring the room up to date. "She was a modern-thinking woman," Williams says. "She would have been adding to her art collection. She would have known some stylish furniture designers while living in France."

As for the dining table, Williams dressed it with a white tablecloth and set it with traditional Sèvres china, and traditional crystal similar to Wharton's own. Williams also included a bed for Edith's dog. "I included a 19th-century French dog bed, and I put a biscuit tin on the table, which is really for biscuits," says Williams, "but I put dog biscuits in it." ♦

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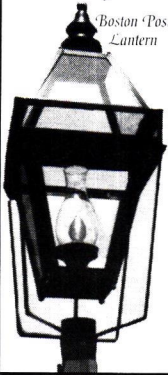
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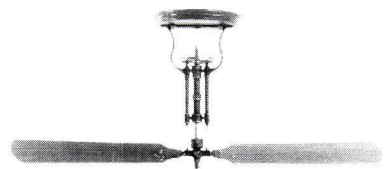
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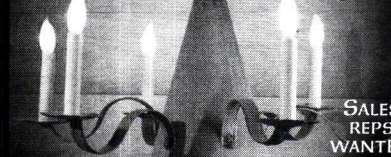
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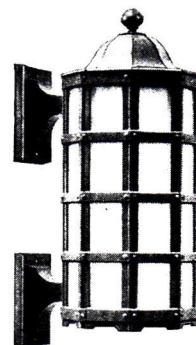
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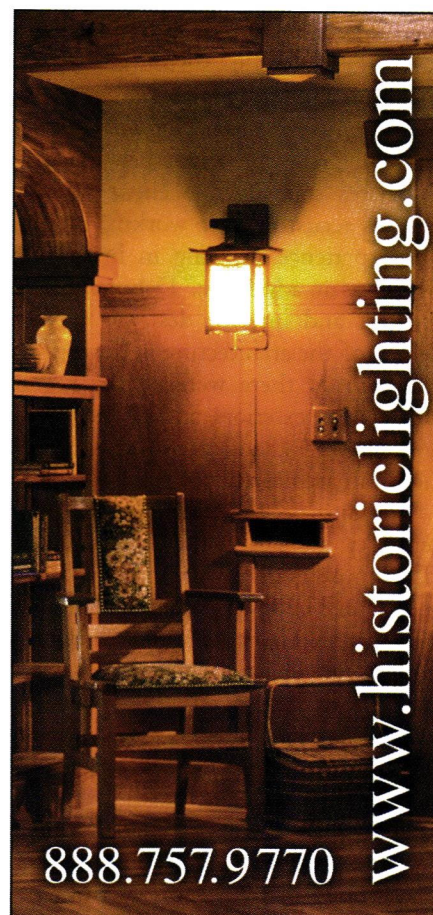
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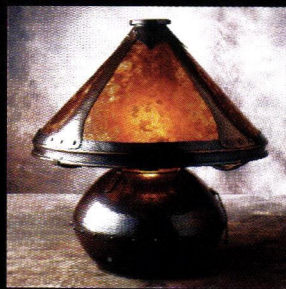
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A New Victorian is Pretty in Pink

PROJECT: New design and construction of a Victorian House in Lexington, KY.

ARCHITECT AND INTERIOR DESIGNER: Bennett Sullivan Associates, Southbury, CT.

CONTRACTOR: Fox Hill Company, Winchester, KY.

Heaven Trees Farm, an 8,540-sq.ft. residence recently built in Lexington, Ky., features Queen Anne Victorian styling complete with sweeping wrap-around porches, ornate trim, and copper-finial-capped towers. The architects, Bennett Sullivan Associates of Southbury, Conn., combined a traditional Victorian exterior with contemporary interiors that are light and relaxed. The final touch was the playful pink exterior paint.

As was common with the eclecticism of the Queen Anne style in the United States, the design for Heaven Trees Farm is replete with monumental chimneys, gables, painted balustrades, balconies, and bay windows. The client, an equine veterinarian, had a very specific program and knew how she wanted to use the house and its surrounding property. She was determined to have a Victorian home of some stature to accommodate a working farm.

Hugh Sullivan, a partner of Bennett Sullivan Associates states: "The client wanted an architect that was accustomed to working on historic districts. Our experience working in historic New England towns was an advantage." Deborah Ludorf, the project architect and interior designer for the house says: "Much of the architecture in downtown Lexington is Victorian so there were nearby regional examples, but the plan, exteriors, and interiors were really driven by the owner's requirements and her own passion for Victorian architecture."

The site of the house is a 200-acre parcel of Kentucky horse country. According to Sullivan: "The house is the focal point" of the farm's rolling landscape. The farm compound also contains several horse barns, a garage, and a chicken coop, and the grounds are extensively landscaped to reflect the owner's love of gardening. The principal shape of the house is typical of the Queen Anne period with a steeply hipped roof and two cross gables; one facing the front and one facing the side. Two towers are encased in the L-shaped plan; one at the front and one at the rear of the house.

Although there is a formal front elevation, which is wrapped with a single-story porch, the architects and the owner felt that all four elevations needed to be of equal importance since all four sides are visible to the public. The L-shaped plan, however, helps to

continued on page 22



The front of the house features a porch that extends the length of the building and wraps around each corner to create a welcoming entrance typical of the Queen Anne style. The front porch also accentuates the asymmetry of the front and rear facades. The copper roof-ridge details (Vulcan Supply, Westford, Vt.) and intricate brick and Kentucky limestone chimneys further define the style of the house. Photograph courtesy of Bennett Sullivan Associates



Left: The kitchen/morning room faces east and is in the lower level of the octagonal back tower. This room serves as "riot central" for the farm and is located off the rear entrance.

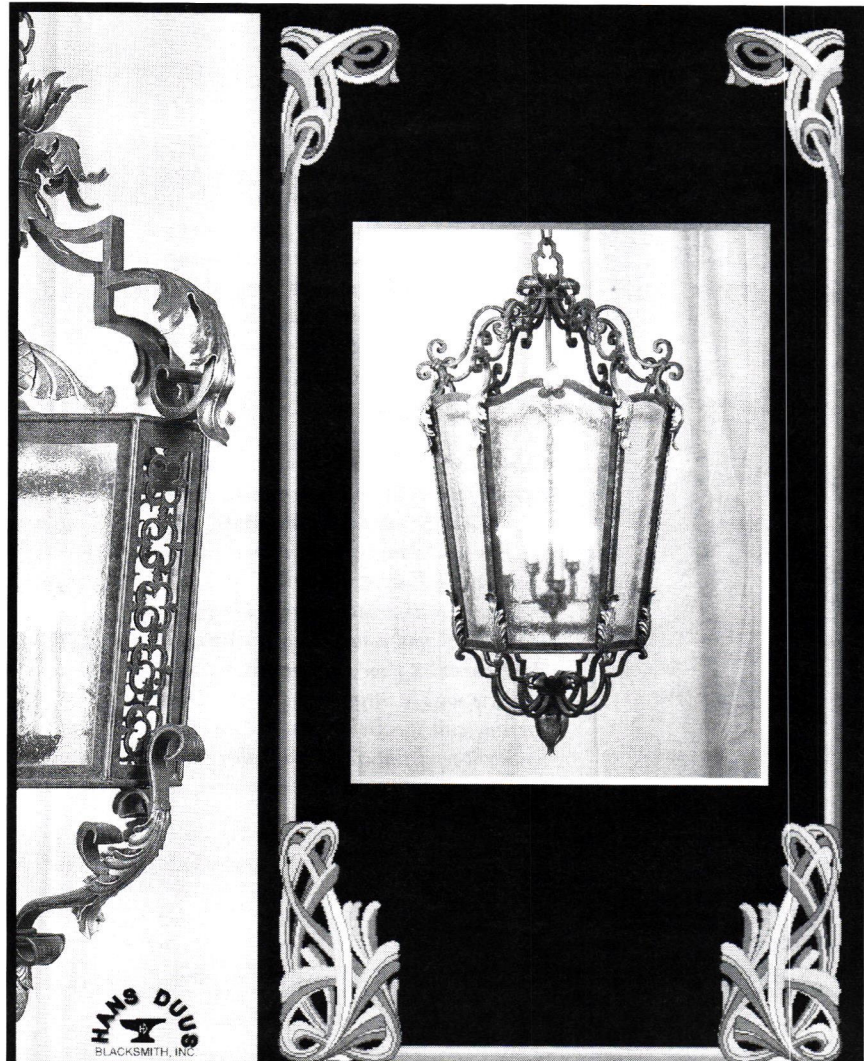
Extensively detailed, the kitchen features a vivid color palette based on the hand-blocked Scalamandre wallcovering; stone flooring; art-glass in the cabinetry (Guy Kemper, Lexington, Ky.); and clear-coated tin panels and cove molding (W.F. Norman Corporation, Nevada, Mo.) for the ceiling. Also note the rails that make access to the upper cabinets possible via a rolling ladder. Photograph by Lee P. Thomas



Inset: The ceiling height in the Great Room is over 24-ft., but the room retains a sense of intimacy with the use of coffer details, wallpaper fills, and an 18-in. border frieze. The wallpaper in this room is by Bradbury & Bradbury of Benicia, Calif., and Charles Rupert of Victoria, B.C. Opulent patterns, colors, and textures are used throughout the house, combining Victorian sensibility with an Arts & Crafts scheme. The interiors feature hand-crafted woodwork in quartersawn and rip-sawn oak (Taylor Lumber of Portsmouth, Ohio). Door and window surrounds are simple with applied detailing. Instead of dressing the windows with traditional treatments, the designer uses the wood trim to define the windows and to frame the views. Photograph by Lee P. Thomas



The foyer staircase is embellished with custom-designed and fabricated wrought-iron balusters interspersed with turned and hand-carved wood. The designer's intent was to combine Victorian iron detail with Arts & Crafts wainscoting to create a contemporary interpretation of a grand Victorian staircase. Custom trim and turning further reinforce the eclectic detailing typical of the Queen Anne style. Photo by Rowland M. Eggerton



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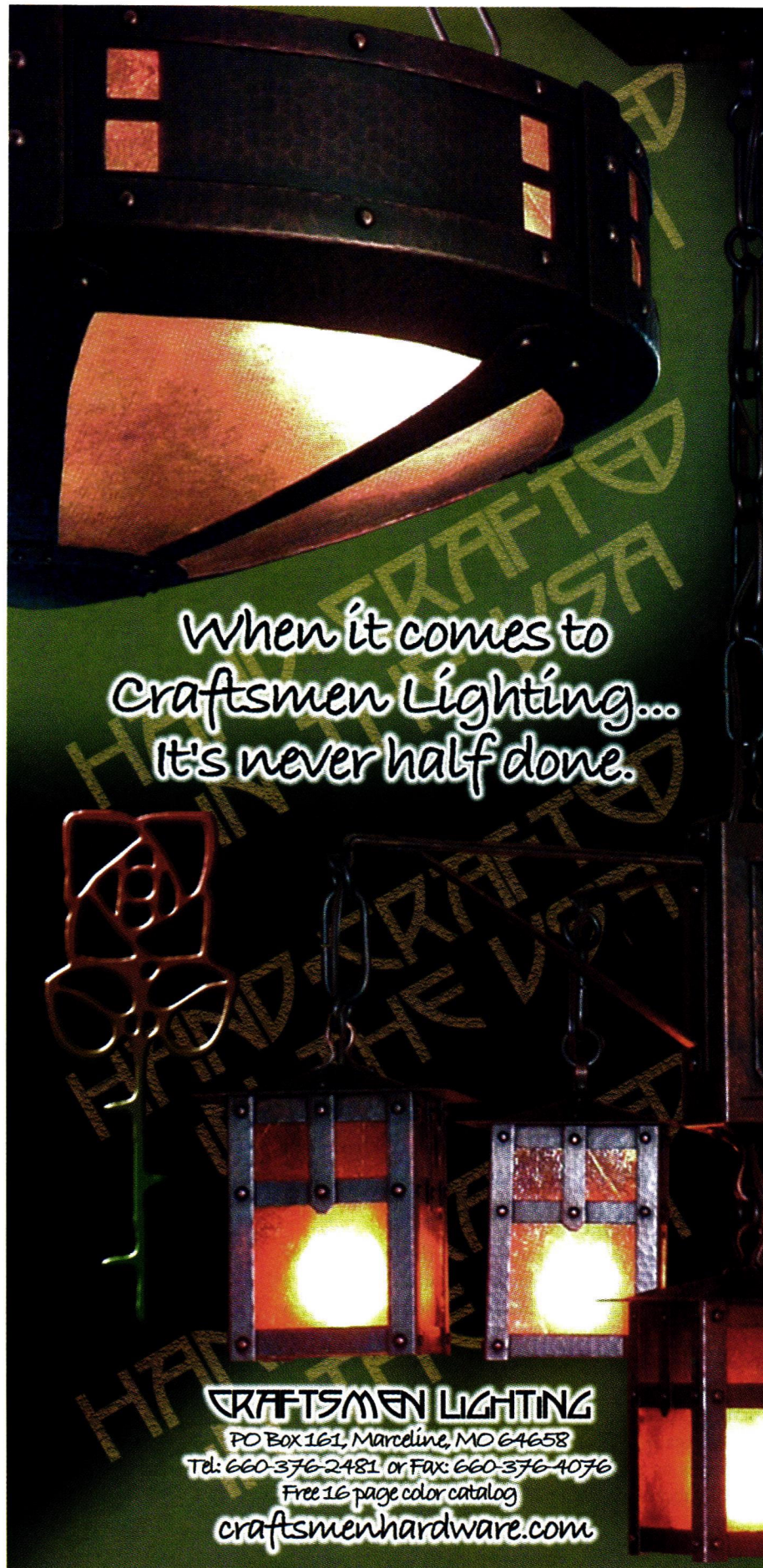
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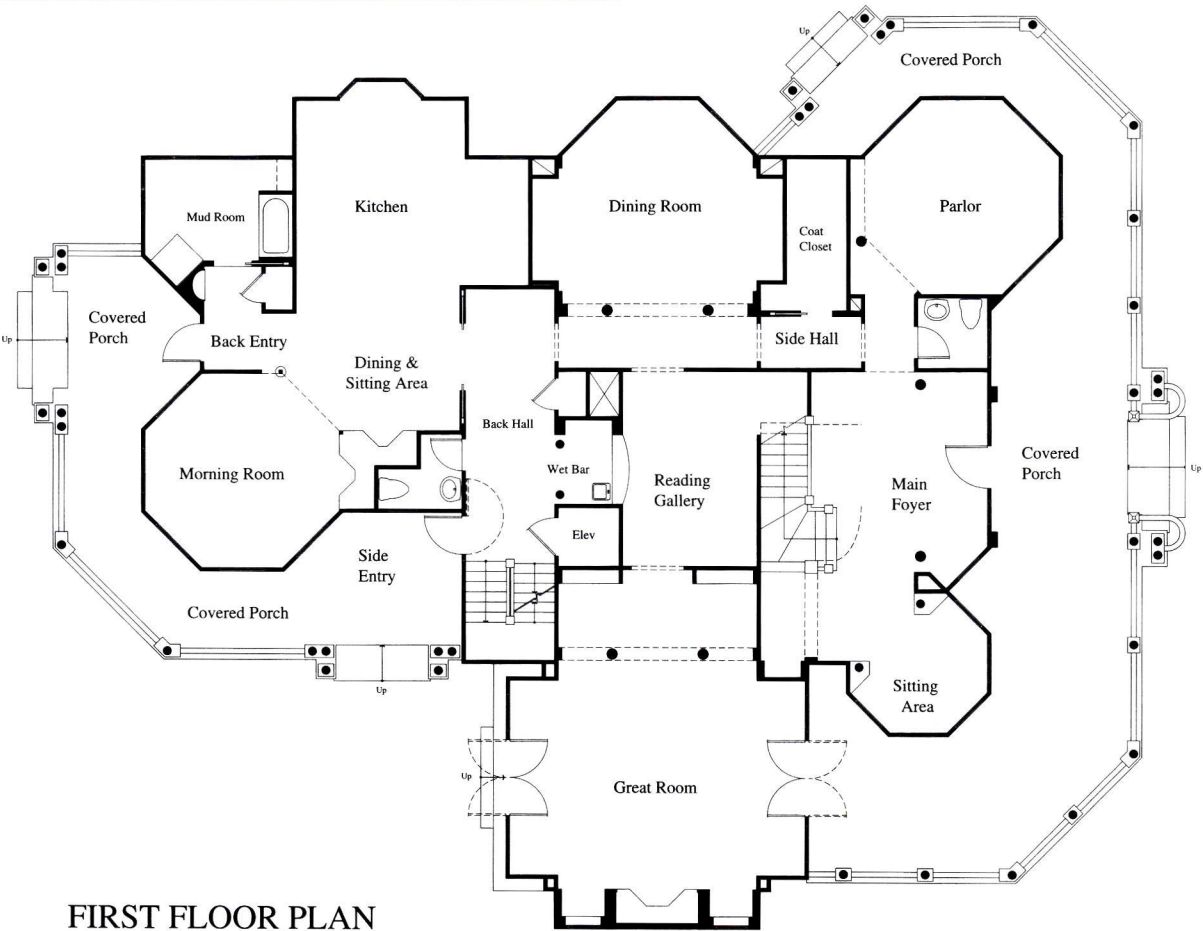
Left: The porte cochere that defines the rear entrance was an important design element for the client. This entrance provides daily vehicular access to the nearby barns and is also used by the owner to greet her veterinary clients, horse grooms, and staff. Just as the front is the formal, entertaining face of the house, the rear is equally significant as the working-farm side. Photograph courtesy of Bennett Sullivan Associates

Below: Formal public spaces are combined with everyday living areas on the ground floor. Designed to be ideal for entertaining, the house features unobstructed circulation without wasting space with hallways, while the L-shaped plan helps keep the private areas separate. The guest bedrooms, baths, and a sleeping porch are on the second floor. The third floor contains the master suite complete with a sitting room, master bedroom, dressing and wardrobe area, and an office. The basement level features a root cellar, canning kitchen, art studio, entertainment area, and home theater. Plan courtesy of Bennett Sullivan Associates

establish privacy as well as boundaries for a garden at the rear of the house. The rear entrance, which is used by the owner to get to the nearby barns for her work, features a cupola-topped porte cochere.

The interiors of the house were designed to create warm, usable living spaces in spite of the vast square footage of the building. Ludorf worked with the client to arrive at bright, inviting rooms for Heaven Trees Farm. Although traditional, the overall appearance has avoided stereotypically stuffy Victorian-era interiors. The same attention to detail — molding profiles and trim, brackets, finishes — on the exterior applies inside too, making this house a showcase of building craft.

“Fox Hill Construction, under the guidance of Greg Martelli, was a pleasure to work with,” says Sullivan. “Uniquely, Fox Hill has its own woodshop for fabrication and a team of carpenters in the field to oversee every detail. The company had a keen interest in the level of detail, all of which allowed them to stretch their skills and collaborate with the design team and the owner. Making informed decisions as a group was key to making this house such a success.” ♦ —Henrika Taylor



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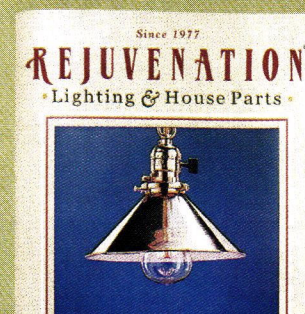
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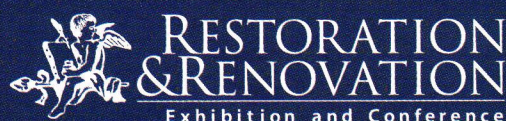
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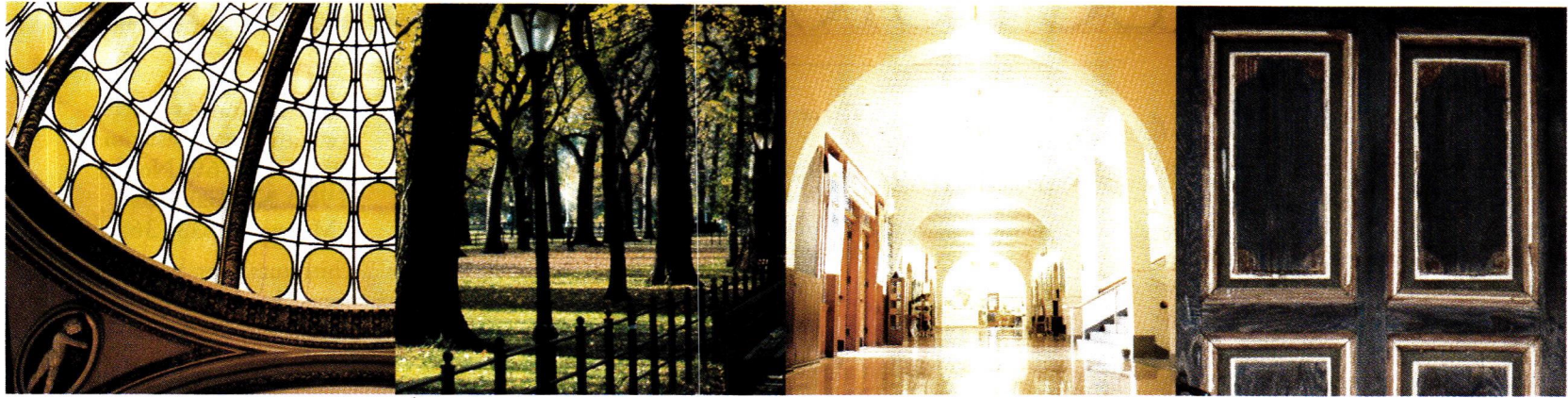
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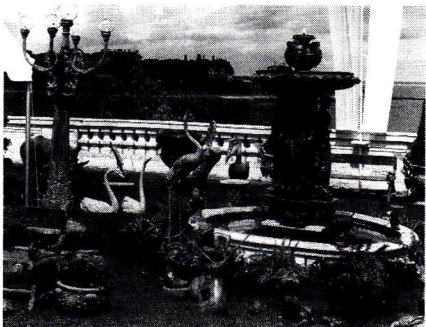
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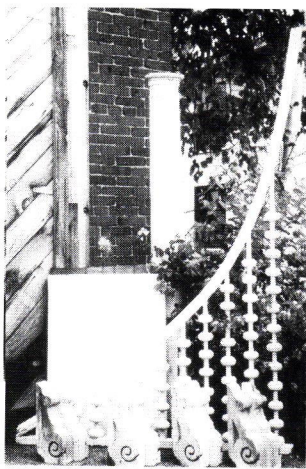
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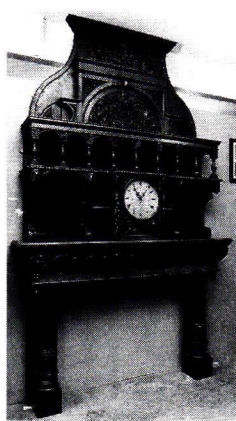
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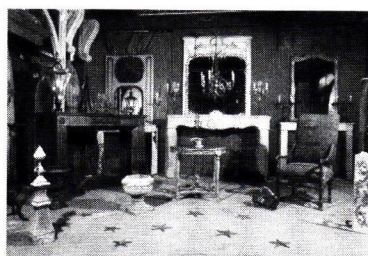
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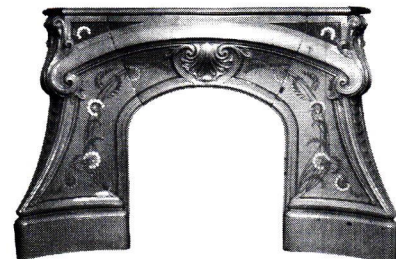
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Stripped And Revived



With the aid of Peel Away I paint remover from Dumond Chemicals, the old paint layers of this historic residence were stripped in two applications to reveal the original cedar. Here, the first application has been administered and is covered by Peel Away paper to control evaporation and contain lead dust.

PROJECT: The Exterior Paint Restoration of the Gideon Keyt Home, Gates Mills, Ohio

CONTRACTOR: Cooper Custom Painting, Olmsted Falls, Ohio

The Gideon Keyt home, an 1833 Colonial-style farmhouse near Cleveland, Ohio, had acquired 45 layers of paint in its lifetime. When the homeowners decided to restore the exterior, they found that much of the paint was lead-based. They contacted Cooper Custom Painting, a specialist in historical restorations, to remove the lead paint, assess and repair any structural damage, and apply new acrylic primer and paint.

The restoration of this farmhouse, one of the oldest homes in the historic section of Gates Mills, Ohio, began in June 2001 with the stripping of the exterior paint. Cooper Custom Painting selected Peel Away I, from New York City-based Dumond Chemicals, for the job. Peel Away is an alkaline-based paint-removal system designed to be environmentally safe and fume free. It is also known for its ability to remove more than 32 coats of paint in one application. The Gates Mills home required only two applications; the first one removed all but 25% of the 45 layers.

The most important determinants in the use of a paint-removal system are the dwell time, the length of time the product should sit on the surface, and the thickness of the application, according to Cooper Custom Painting. Patch testing of a number of different products produced positive results for Peel Away. Using an airless sprayer, Cooper workers sprayed the house with a 1/4-in. layer of paste. Brushes were used in smaller spaces and harder to reach areas, such as around door and window frames. Peel Away paper was then layered over the paste to keep the paint damp, preventing any lead dust from becoming airborne. After the required dwell time of 48 hours, the paper was scraped off with putty knives. The paste and paint had attached to the paper, allowing easy and clean removal. To remove the rest of the paint, the same process was repeated, this time with a 24-hour dwell period.

With its cedar siding now bare, the house was scrubbed with low pressure water and soft-bristle

brushes to remove excess paste. After a neutralizer saturated the area for 24 hours, the house was cleaned, retested, and re-neutralized as necessary. The workmen used draw scrapers to remove the hard-to-reach debris and palm sanders outfitted with HEPA vacuums to smooth the surfaces.

With the most difficult portion of the project done, Cooper moved on to the next, more time consuming step — painting the 10,000-sq.ft. house. It was caulked, primed, and painted with Sherwin Williams Duration white acrylic paint (the only color allowed by community regulations). XIM Co.'s XOutPlus acrylic primer was used, as it accepts a PH up to 13 and also allows excess moisture to escape. Four exterior columns were repaired with epoxy consolidants and also painted. The removal of the old paint deepened the columns' flutes from 1/2 in. to 2 in.

One of the biggest considerations during the six-month project was the health concerns of all people involved. To protect the workmen and the owners, who lived in the house during the work, the contractors took careful precautions to assure that the none of the lead particles became airborne. In addition, the painters wore cotton/polyester coveralls, particle dust masks, safety goggles, and faceshields to provide extra protection. Because the homeowners were living in the house, cleanup was even more strict than normal. The ladders were broken down and



The home's four columns, each measuring 3 ft. in diameter, were also restored. After removing 45 layers of paint, the workmen repaired them using epoxy consolidants and then painted them white to match the rest of the exterior.



The paper was left for 48 hours and then easily removed with putty knives. The first application of Peel Away I removed approximately 75% of the old paint, and a second application stripped the remaining paint down to bare wood within 24 hours.

each area was cleaned on a daily basis. Though most likely decontaminated, all removed waste was placed in 6-ml. plastic bags and then into Super Sacks, nylon bags with 6 ml. of extra plastic inside. The sacks were disposed of in accordance to HUD and EPA regulations.

Completed in December 2001, the paint restoration project required 880 gallons of Peel Away I. A restoration that threatened to be environmentally hazardous and unsafe for the occupants of the home and the workers involved was successfully completed, and the Gideon Keyt home is magnificently restored.

Hy Dubin of Dumond Chemicals says that this was "an incredible job and so significant, because of the uniqueness of the home with its intricately detailed woodwork." According to Dubin, the use of Peel Away I allowed the project to be completed in an unusually short time, and in a safe manner with excellent results. ♦

— Hadiya Strasberg

Designing in the Victorian Manner: A Brief Overview

by Dan Cooper

At the beginning of the recently released film *Panic Room*, a realtor leads Jodie Foster through a prestigious single-family town house in Manhattan. As they stroll through the main parlors of the home, she proudly points out that the structure was built in the late 1870s. This seems believable (unlike the remainder of the plot) until you look closely at the marble fireplace surrounds and realize that they are round-head, Rococo revival pieces that date from at least the previous decade — a blatant incongruity, especially in such a trend-conscious area as New York City.

While many of you are probably thinking that this writer has far too much time on his hands if he's obsessing about movie mantel mistakes, the intended point is that when creating an historic interior, attention to a period's subtle details will ultimately determine the project's aesthetic success.

Just as those concerned with the colonial era are pre-occupied with rose-head nails, hand-skived clapboards, and wrought-iron hardware, those of us involved with the last three quarters of the 19th century (also known as Victorian) ought to fixate on the rapid evolution of styles and materials of this period. During the Victorian era, unlike previous centuries, there was a huge middle class hungry for stylish furnishings and a mass media able to make them aware of the products available. A new design trend, or sub-style, seemed to appear with each passing decade, and as the century progressed, two or more of these sub-styles came into fashion simultaneously, and they were often crossbred.

Many of us in the building and design trades mistakenly lump all 19th-century interiors together as Victorian, never realizing that there were constantly changing nuances, just as there were in the 18th and 20th centuries. The first half of the Victorian era (1837-1870) was dominated by European influences, mainly Ecclesiastical Gothic, French Rococo, and Italian Renaissance.

Changes in the Mid-1870s

In the mid-1870s, a sea change was initiated by the English Reformers who espoused a return to English Medievalism, or Modern Gothicism. Concurrently with this sweeping trend, trade with Japan become normalized, which was a catalyst for the Japan craze and the Aesthetic movement. At the same time, the approaching American Centennial was the inspiration for the Colonial Revival. The last quarter of the 19th century was a dizzying time for architecture and interior design; the public embraced each fad and intermingled them freely.

The striking difference between early- and later-Victorian interiors is that the former tended to be much more "en suite." That is, the seating furniture was strictly coordinated with itself and the interior trim. Following earlier tradition, furniture was placed symmetrically around the room and pulled to the middle as needed around a central chandelier.

After 1870, interiors became less formal, styles of furniture and soft furnishings were much more mixed, and there was a less rigid feel to the arrangement of the room. There might be several smaller seating areas, with improvements in artificial lighting fueling this less structured room layout.

Fireplace As Focal Point

As previously mentioned, fireplace mantels are usually the prime indicia of an interior's vintage. Aside from being a source of heat, they were the focal point of a room and often its most expensive feature. Early- and mid-Victorian mantels could be either wood or



The wainscot of this new Anglo-Japanese parlor was designed by the author to accompany the rich palette of colors and wallpapers chosen by the clients. The window treatments and upholstery are a combination of custom and off-the-shelf products, while the seating furniture is all antique. Photo by Eric Roth

stone, although 1880s and '90s pieces were typically polished hardwood. Overmantel mirrors were a common addition and they were at first hung independently, or rested on the mantel itself. Rococo overmantel mirrors were frequently gilt plaster, but, with the Renaissance Revival, finished wood, usually black walnut with the usual architectural moldings and gilt-incised line work, was common. By the 1880s, it was common to find the overmantel

mirror as an integral part of the mantel, often surrounded with etagere shelving.

Interior Woodwork

The round-head opening in fireplace surrounds was a Rococo touch, while the Renaissance mantels possessed a rectangular opening, perhaps with a slightly rounded corner. The later Eastlake/Aesthetic/Colonial surrounds were also



This example of an interpretive mid-Victorian interior features the desirable arched marble mantel. The window treatments, lighting and furnishings, all by Joan Bogart Antiques of Rockville Centre, N.Y., are mainly from the 1850s and '60s. The paisley wallpaper, while contemporary, invokes the spirit of the period with its lush palette. Photo courtesy of Joan Bogart Antiques, Rockville Centre, N.Y.

rectangular, but featured a myriad choice of decorative tiles that buffered the polished wooden surround from the masonry opening.

The finishing of trim in 19th-century interiors is frequently misinterpreted today. There was very little clear-finish (varnish or shellac) woodwork before the 1850s (these axioms apply to middle and upper-middle class homes, as the very wealthy did whatever they desired). Woodwork and doors were painted, either monochromatically, or with subtle "picked-out" panels and moldings. Another popular choice was to grain-paint the trim in emulation of hardwoods, with black walnut, Brazilian rosewood, and quartersawn white oak as the preferred species. House painters had in their arsenals a variety of specialized brushes, combs, and rollers to create the illusion of hardwood.

Beginning with the 1850s and continuing through the 1870s, black walnut was frequently used for trim and furniture. As these forests were depleted, white oak, chestnut, and cherry became fashionable. The wilder-grained, less stable red oak was not used although it appears today in Neo-Victorian interiors as a cost-saving device. One is cautioned away from red oak if possible, as the extra expense of white oak always imparts a delicacy and authenticity not found with the former. As the century ended, painted woodwork again came in vogue, especially on the upper, non-public floors. Finished woodwork was still being milled from oak, but poplar and hard pine, which were often stained very dark or tinted to a caramel glow with orange shellac, were a common choice.

Windows and Doors

Mid-19th-century doors were usually comprised of four vertical panels, with two slightly elongated panels situated over a pair of shorter ones. Each panel was framed with a small, mitered molding, and the stiles and rails of the door itself were plain. In the 1870s-1880s, more ornate moldings were placed at the top and bottom of the panels, and grooved "railroad" track moldings were added to the horizontal members of the door. Finally, in 1890-1910, a more restrained look appeared, but most critically, doors sported five stout horizontal panels enhanced with very small moldings.

Window and door casings experienced the same manner of change throughout the century. In the 1830s-'50s interior lintels were often slightly peaked, a nod to classicism, and constructed either plainly or with a small applied molding at the perimeter. This peak was reduced to a horizontal for the remainder of the period. The casings ranged from basically a flat piece of lumber to deeply molded designs. The 1880s bore witness to the emergence of corner blocks, whose embossed ornaments were located at the intersection of casings.

Door and window casings of this period evolved from widths of six to eight in. in the 1850s to five or six in. This is a facet of interior recreation that often gets short-changed in modern times as contractors are wont to use off-the-shelf four-in. trim. The casings could be simple, flat-cut boards, or molded, depending on the modesty of the house. In the mid century, molded casings possessed a higher relief on the outer perimeter, but as the 1880s approached, they were symmetrical from left to right.

The lowly mop- or base-board is often overlooked by those building Victorian interiors. The typical 19th-

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This late-Victorian interior in Colorado typifies the mixing of historic periods. The wallpaper by Carter and Company of Vallejo, Calif., is an excellent example of a wall-fill, ceiling, and frieze. The furnishings date from various points in the earlier part of the century, most notably the Renaissance and Rococo Revivals. The simple window treatment of lace was common in many middle-class homes.



This interior is a skillful blend of several periods: The mid-Victorian mantel receives a delicate counterpoint from the Turn of the Century lighting fixture and Lincrusta frieze. The Colonial Revival furnishings and wall treatment exemplify historic interpretation without sacrificing an authentic "feel". Photo by Eric Roth

century baseboard ranges from a minimal 7-in. height up to 10 in. Care must be taken not to utilize under-sized lumber in this situation.

In stylish homes of the 1850-'60s, window casings could be augmented with ornate box cornices that capped the exuberant window treatments of the time. These cornices were architectural in massing, often gilt or fabricated from the same wood as the trim and coordinated with the overmantel.

Wainscoting & Floors

- Many designers assume that wainscoting automatically implies Victorian, but in truth, it must be judiciously applied. Most interiors from 1830-1870 had a single wall treatment from baseboard to cornice, with the possible exception of a frieze. At this point in time, the English reform movement, led by William Morris and Charles Locke Eastlake, dictated that paneling and wainscoting were now permissible, a trend that continued throughout the remainder of the century. More modest (and some not so modest) homes employed a chair rail with embossed wallpapers know as Lincrusta placed below them, but raised-panel or tongue-and-groove paneling were the preferred choice. The height depended on the taste and purse of the owner, but as a rule, dining room wainscot heights ranged from 30 to 60 in., while

hallway, parlor, and libraries were a standard 30 in.

Victorian floor treatments are one of the most misunderstood aspects of 19th-century interiors. Until the 1870s, most floors had some manner of wall-to-wall carpeting, usually boldly patterned and woven in the colors of the fashion of the day. Hardwood floors with clear finishes (usually shellac, by the way) didn't become a mainstay until the 1870s, and one can still find houses that were built with a combination of underlayment-grade pine and finished hardwoods in some rooms well through 1900.

Victorian Surfaces

Wallpaper was often a preferred wall treatment in new construction as three-coat plaster took months to cure.

Machine-made paper was affordable and rivaled the cost of paint. Patterns of the 1840s-1870s were larger and three dimensional, while in the late 1870s-1900 they flattened out and became smaller and more geometric. Color palettes became more muted over the course of the century, partially due to the improvement in interior lighting. Brilliant colors seemed garish in the suddenly brighter gaslight and the jewel tones of all soft furnishings yielded to muted tertiary hues as time passed.

While we think of Victorian ceilings as being fancifully decorated, this was so only in the last quarter of the 19th century. Most lighting sources derived their energy from some sort of combustion, and soot would deface the ceiling in a relatively brief period of time, necessitating repainting. There was some ornamental painting, but it was understood that its lifetime was transient. With the advent of clean-burning gas fixtures and then electricity, papers and highly ornamented ceiling stenciling and painting became the rage until the turn of the century.

To the credit of the set designer of *Panic Room*, there are fairly successful recreations of an early-20th-century remodeling in his bathrooms. Bathrooms and kitchens were the most common remodelings throughout recent history, as residential technology made a quantum leap. Many an otherwise all-original house will have been retrofitted with the distinctive black-and-white bathrooms with claw-foot tub, snorkel toilets, and white hex tiles. These upgrades are logical progressions, as few clients wish to experience the authentic early Victorian bath.

Unless one is involved in recreating an exacting interior for a museum, it's best to concentrate on a starting point in time and then work forward from it, taking into consideration the passing fashions. One need not follow the style by rote, for an interior may be interpretive now just as it was then. While the wealthy might have been able to purchase every object at a single moment in time, most interiors were assembled over the span of several decades. Focusing on a given period should be a guide to a specific time and enable one to avoid anachronistic mistakes. ♦



This white oak stairwell is typical of the late 1880s and 1890s. The furnishings reflect the eclecticism so prevalent in the Victorian era and the wall and floor treatments are historically inspired, drawing on motifs of the period. Photo by F & E Schmidt

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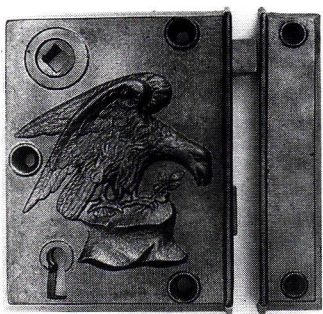
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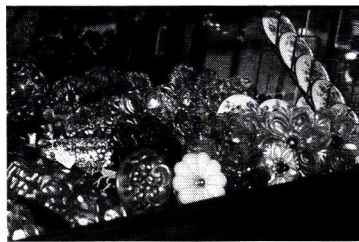
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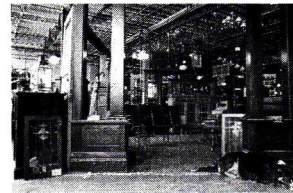
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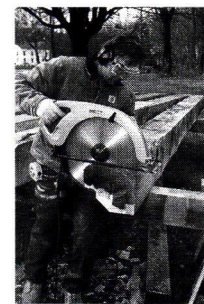
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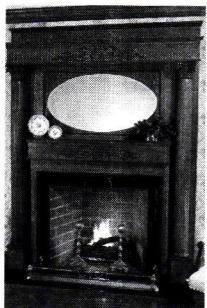
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706-492-5534; Fax: 706-492-3758
P.O. Box 908
McCaysville, GA 30555

Wholesaler & retailer of restored antique mantels; manufacturer of high-quality reproduction mantels, shelves & hand-hewn beams that meet national building codes, matching pier mirrors & colonnades; custom mantels.



Metropolitan Artifacts
www.metropolitanartifacts.com
770-986-0007; Fax: 770-457-8670
4783 Peachtree Rd.
Atlanta, GA 30341

Supplier of European & American architectural antiques: iron & bronze artifacts, entryways, door hardware, fireplace mantels, lighting, bathtubs, sinks & garden ornament; custom designs.



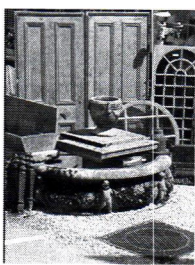
Minchinhampton Architectural Salvage
www.catbrain.com
+44-1285-760886; Fax: +44-1285-760838
New Catbrain, Aston Down, Cirencester Road
Minchinhampton, Glouc., UK GL6 8PE

Supplier of major architectural antiques: statuary, fountains, cast-iron work, garden accessories, fine stone, marble & cast-iron chimney pieces. *Write in No. 640*



Mountain Lumber Company
www.mountainlumber.com
800-445-2571; Fax: 434-985-4105
P.O. Box 289
Ruckersville, VA 22968

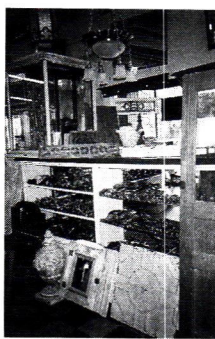
Supplier of reclaimed wood: wide board, strip & random widths; chestnut, oak, heart pine, European Cooper's Oak & English Brown Oak with unique patinas from immersion in cider & ale.



The OLD HOUSE PARTS CO. of Kennebunk, Maine, is a source for a variety of one-of-a-kind items including the garden urns, fountains, windows, and doors.

Old House Parts Company
www.oldhouseparts.com
207-985-1999; Fax: 207-985-1911
24 Blue Wave Mall
Kennebunk, ME 04043

Supplier of architectural elements salvaged from historic New England homes; doors, windows, hardware, flooring, stained-glass windows, iron work, fencing, marble, shutters, plumbing, indoor & outdoor lighting, balusters & more.



PINCH OF THE PAST recycles building materials & architectural artifacts from the southeastern U.S. and displays them in its 35,000-sq.-ft. showroom in Savannah, Ga.

Pinch of the Past
www.pinchofthepast.com
912-232-5563; Fax: Same as phone
109 W. Broughton St.
Savannah, GA 31401

Architectural salvage & restoration of building materials from southeast U.S.; 35,000 sq. ft. of hardware, lighting, plumbing, doors, columns, windows, concrete shutters & plaster; custom cast & refinish large & small jobs.



Pioneer Millworks
www.pionermillworks.com
800-951-9663; Fax: 585-924-9962
1180 Commercial Drive
Farmington, NY 14425

Supplier of heavy timbers: timberframing, flooring, doors, molding, timbers, furniture, cabinetry & stair parts; antique & recycled longleaf heart-pine; salvaged from virgin-growth wood & barns. *Write in No. 6370*



Garden ornaments such as this picturesque stone sculpture are available from RECYCLING THE PAST of Barnegat, N.J., which offers a wide selection of home and building salvage.

Recycling The Past
www.recyclingthepast.com
609-660-9790; Fax: 800-878-3251
381 N. Main St.
Barnegat, NJ 08005

Supplier of all types of home & building salvage: mantels, doors, hardware, kitchen & bath, garden antiques, wrought iron, building materials, tiles & more; unusual items.



Restoration Resources, Inc.
617-542-3033; Fax: 617-542-3034
31 Thayer St.
Boston, MA 02118

Supplier of architectural antiques: mantels, hardware, stained glass, doors, plumbing, lighting, ornament & more; 8,000-sq.ft. showroom.



Rockwood Antique Timber Framing
610-604-0137; No fax
P.O. Box 232
Brandamore, PA 19316

Supplier of antique timber: flooring from barns, factories, mills & warehouses; oak, yellow pine, heart pine, Eastern white pine, Douglas fir, beech & hickory; furniture & barns for sale; 'green' products (GBM).



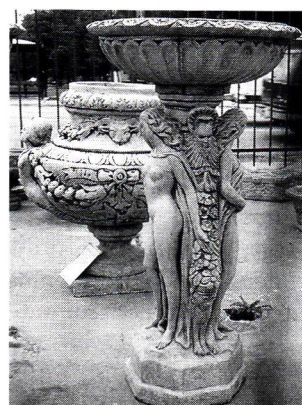
Roof Tile & Slate Co.
www.vermontslate.com
800-446-0220; Fax: 972-242-1923
1209 Carroll St.
Carrollton, TX 75006

Supplier of clay tile & slate flooring & roofing: pavers & trim; custom blending; historic projects; new & salvage tile; field tiles & trim are palletized & ready to ship. *Write in No. 9560*



Soll's Antiques
www.antiquestainedglass.net
207-474-5396; Fax: 207-474-8895
P.O. Box 307, Rte. 2
Canaan, ME 04924

Wholesaler of architectural artifacts: over 200 American antique stained & beveled glass windows, doors, lighting, mantels & various architectural items; antique furniture.



Unique architectural elements such as this large, graceful birdbath and urn can be found at THE EMPORIUM in Houston, Tex.

The Emporium
www.the-emporium.com
713-528-3808; Fax: 713-528-5494
1800 Westheimer Road
Houston, TX 77098

Supplier of architectural antiques: doors, door hardware, footed bathtubs, shower hardware, chandeliers, sconces, columns, gates, fencing, garden accessories; from Europe, S. America & U.S.; all restored.



The Woods Company
www.thewoodscompany.com
888-548-7609; Fax: 717-263-9346
5045 Kansas Ave., Cumberland Valley Bus Pk
Chambersburg, PA 17201

Supplier of wide-plank flooring: wide board & random width; antique & new wood; heart pine, oak, chestnut, white pine, maple, cherry, walnut, hemlock & poplar. *Write in No. 6*



BUYING GUIDE TO ARCHITECTURAL ANTIQUES



Salvaged clay tiles supplied by **TILE ROOFS, INC.** of Chicago, Ill. were used to create this charming roof.

Tile Roofs, Inc.
www.tileroots.com
888-708-8453; Fax: 708-479-7865
12056 S. Union Ave.
Chicago, IL 60628

Supplier of salvaged clay roof tiles & slate roofing; exact matches of tiles for repairs & restoration; large quantities for new roofing.



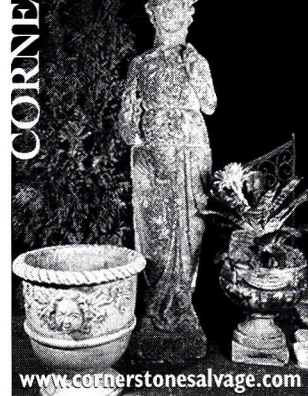
These large ornate doors found at **TONY'S ARCHITECTURAL SALVAGE** in Orange, Calif. would add a touch of beauty to any home or commercial structure.

Tony's Architectural Salvage
www.tonysarchitecturalsalvage.com
714-538-1900; Fax: 714-538-1966
123 N. Olive St.
Orange, CA 92866

Supplier of 19th- & 20th-century European & American architectural salvage: gates, fencing, grills, wood carvings, beams, windows, doors, columns, staircases, sinks, tubs, mantels, art glass & sculpture; 18,000-sq.ft. showroom.



CORNERSTONE, INC.



A provider & locator of hard to find 17th, 18th, 19th c. French Architectural Antiques. A great selection of 17th, 18th c. troughs, millstones, garden ornaments, statues, fountains, antique pavers, saddlestone, & stone sinks.
BEARD STREET
WAREHOUSE #8A
499 VAN BRUNT ST.
BROOKLYN, NY 11231
718.855.2673
Fax: 718-855-1558

www.cornerstonesalvage.com

WRITE IN NO. 770



Clay, concrete, and natural slate materials from **VANDE HEY-RALEIGH** of Little Chute, Wis. can be used to complement existing roofing or for new roofing.

Vande Hey-Raleigh Mfg.
www.vhr-roof-tile.com
800-236-8453; Fax: 920-766-0776
1565 Bohm Dr.
Little Chute, WI 54140

Supplier of recycled clay, concrete & natural slate roofing; new tile, nine styles, 20 standard colors & surfaces; for restoration & new construction.



Vermont Timber Frames, Inc.
www.vtf.com
518-677-8860; Fax: 518-677-3626
7 South Pearl St.
Cambridge, NY 12816

Designer & fabricator of traditional timber-frame products: antique heavy timbers, fabricated trusses & roof systems; Douglas fir, pine, oak, cedar & more; commercial & residential projects. Write in No. 8540



Vintage Lumber Co.
www.vintagelumber.com
800-499-7859; Fax: 301-845-6475
1 Council Drive, P.O. Box 485
Woodsboro, MD 21798

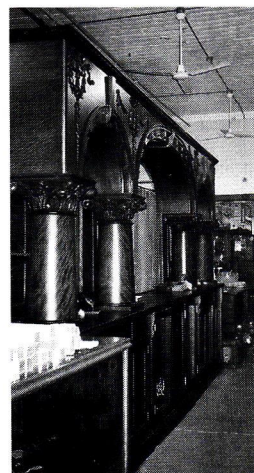
Supplier of remilled woods: random-width tongue-&-groove plank flooring & antique wood; oak, chestnut, yellow pine & new rustic grade woods; solid or engineered & unfinished or prefinished in various grades, widths & thicknesses.



Made of Ionian black china with gold-plated brass hardware and legs, this console sink was originally offered by Standard in the 1930s; it measures 36x21 in. & is now available from **VINTAGE PLUMBING** of Northridge, Calif.

Vintage Plumbing
www.vintageplumbing.com
818-772-1721; No fax
9645 Sylvia Ave.
Northridge, CA 91324

Supplier of bath fixtures: Roman-style tubs, unusual toilets, pedestal sinks, rib-cage showers, unique accessories, foot baths, sitz baths; Victorian to Arts & Crafts American styles; repair & replacement of broken or missing parts.



WHITE RIVER ARCHITECTURAL SALVAGE stocks grand architectural pieces such as this turn-of-the-century back bar, as well as thousands of smaller items, in its showroom in Indianapolis, Ind.

White River Architectural Salvage
www.whiteriversalvage.com
317-924-4000; Fax: 317-920-1343
1325 W. 30th St.
Indianapolis, IN 46208

Supplier of architectural salvage & fine antiques: bars, benches, tile, doors, flooring, lighting, ironwork, plumbing fixtures, statuary, windows & more.



In addition to its selection of one-of-a-kind back and front bars, **WOODEN NICKEL ANTIQUES** on Cincinnati, Ohio, also offers a range of architectural elements including stained-glass ceilings, large furniture, fountains, and chandeliers.

Wooden Nickel Antiques
www.woodennickelantiques.net
513-241-2985; Fax: 513-412-5452
1400-1414 Central Pkwy.
Cincinnati, OH 45202

Supplier of salvaged architectural elements: custom-made stained-glass ceilings, large furniture, fountains, chandeliers & more.



BUYING GUIDE TO CONSERVATORIES & SUNROOMS

About This Buying Guide

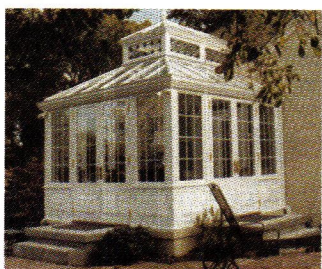
To create this Buying Guide, the Editors contacted suppliers of CONSERVATORIES & SUNROOMS from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the suppliers you'll find below because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.



The Sunbreeze sunroom enclosure from ARTISTIC ENCLOSURES features solid-cedar window sashes with removable cedar grilles and finished sanded solid-cedar trim with a quarry-tile floor.

Artistic Enclosures, Inc.
610-845-9373; Fax: 610-845-9673
www.artisticenclosures.com
Barto, PA 19504

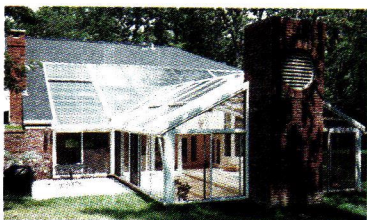
Manufacturer of conservatories, screen rooms, sunrooms & pre-constructed kits: cedar & other woods.



This English-style solid-wood and welded-aluminum conservatory was fabricated by BRITISH CONSERVATORIES. Write in No. 366

British Conservatories
800-566-6360; Fax: 610-939-9464
www.britishrose.com
Temple, PA 19560

American designer, fabricator & installer of hand-crafted conservatories, sunrooms, atriums, roof lanterns & domes: solid-mahogany or welded-aluminum construction; custom shades & blinds, exterior & interior. *Write in No. 366*



One of the many sunrooms from CCSI INTERNATIONAL, this design incorporates a brick fireplace, chimney and a hot tub.

CCSI International
800-537-8231; Fax: 815-544-4353
www.ccsiusa.com
Garden Prairie, IL 61038

Manufacturer of conservatories, sunrooms & pool enclosures: color-coated aluminum frames & rafters to withstand moisture & pool chemicals; motorized roofing panels.

CS Conservatories
800-873-3966; Fax: 610-317-0582
www.creativeconservatories.com
Hellertown, PA 18055

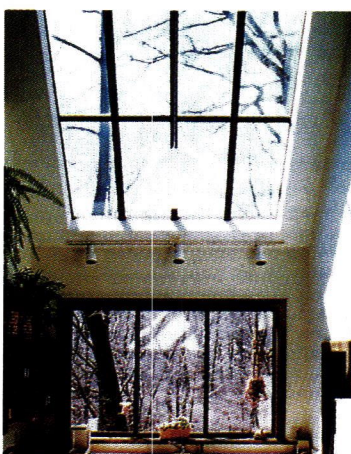
Designer & manufacturer of conservatories & solariums: framed in wood using mortise-&-tenon joinery; high-performance insulated glazing available; optional cedar, mahogany or aluminum exterior capping; custom & standard detail; arch, cone, dome, flat-panel, lean-to, multiple unit, operating, ventilating & abstract skylights; porch enclosures. *Write in No. 454*



The Colleen from CHARLEY'S GREENHOUSE & GARDEN SUPPLY is richly detailed with Victorian cresting, which is manufactured of cast aluminum and painted to match the greenhouse.

Charley's Greenhouse & Garden Supply
800-322-4707; Fax: 800-233-3078
www.charleysgreenhouse.com
Mount Vernon, WA 98273

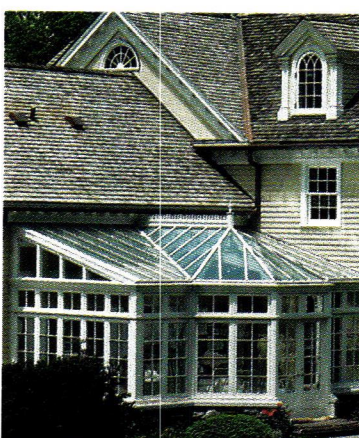
Importer & distributor of greenhouses: aluminum-framed Twinwall with choice of tempered glass, double- or triple-wall polycarbonate glazing; sizes 5x6 ft. through 14x30 ft.; freestanding & home-attached models.



CIRCLE REDMONT's Outlook and PSG 2000 custom skylighting systems can be designed in any configuration for use in skylights, greenhouses, and sunrooms. Write in No. 379

Circle Redmont, Inc.
800-358-3888; Fax: 321-259-7237
www.circleredmont.com
Melbourne, FL 32940

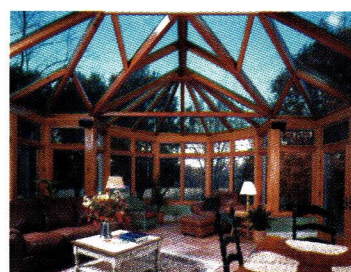
Manufacturer of structurally-engineered frames of aluminum, steel, precast concrete & cast iron, prefabricated & pre-glazed with glass block, glass pavers, glass bullets or composite laminate glass; specialties include metal & glass stair treads, landings, spiral, curved & straight metal stairs, gazebos, skylights & more. *Write in No. 379*



COLEBROOK CONSERVATORIES designed a traditional lean-to style 12x24-ft. conservatory to complement this New England residence. Write in No. 382

Colebrook Conservatories
800-356-2749; Fax: 860-738-0429
www.colebrookconservatories.com
Winsted, CT 06098

Designer, fabricator & installer of traditional conservatories, greenhouses, lanterns & screened porches: aluminum & wood; Honduras mahogany mortise-&-tenon construction; true divided-lite windows, doors & interior shading systems; custom design & fabrication in any period or architectural style. *Write in No. 382*



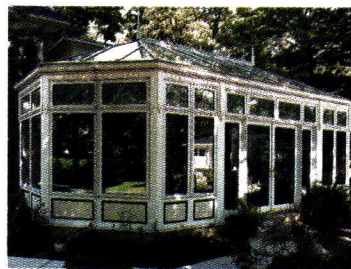
This expansive sunroom was built by CUSTOM SUNROOM DESIGNS.

Custom Sunrooms Designs
770-736-6868; Fax: 770-822-6331
www.customsunroomdesigns.com
Lawrenceville, GA 30044

Custom fabricator of conservatories, greenhouses, sunrooms & garden houses: wood & steel.

Design Forest
866-277-3255; Fax: 301-699-5682
www.appealblinds.com
Hyattsville, MD 20782

U.S. distributor of Appeal conservatory blinds & greenhouse- & sunroom-shading systems: French Pinoleum & Solar R fabrics.



This traditional wood-frame conservatory is the work of GLASS HOUSE. Write in No. 1870

Glass House
800-222-3065; Fax: 860-974-1173
www.glasshouseusa.com
Pomfret Center, CT 06259

Custom fabricator & manufacturer of conservatories, greenhouses, sunrooms, roof lanterns & specialty skylights: wood & aluminum; ornamental metalwork & copper-clad options; numerous glazing options; true divided-lite windows & doors, variable trim enhancements & accessories. *Write in No. 1870*

Glass Houses, Ltd.
718-596-9449; Fax: Same as phone
www.glass-houses.com
Brooklyn, NY 11231

Designer & manufacturer of conservatories, orangeries, sunrooms, poolhouses & gazebos: glass & timber designs; hand crafted in Norfolk, England; installation services. *Write in No. 593*

Janco Greenhouses
410-581-1896; Fax: Same as phone
www.jancoinc.com
Laurek, MD 20723

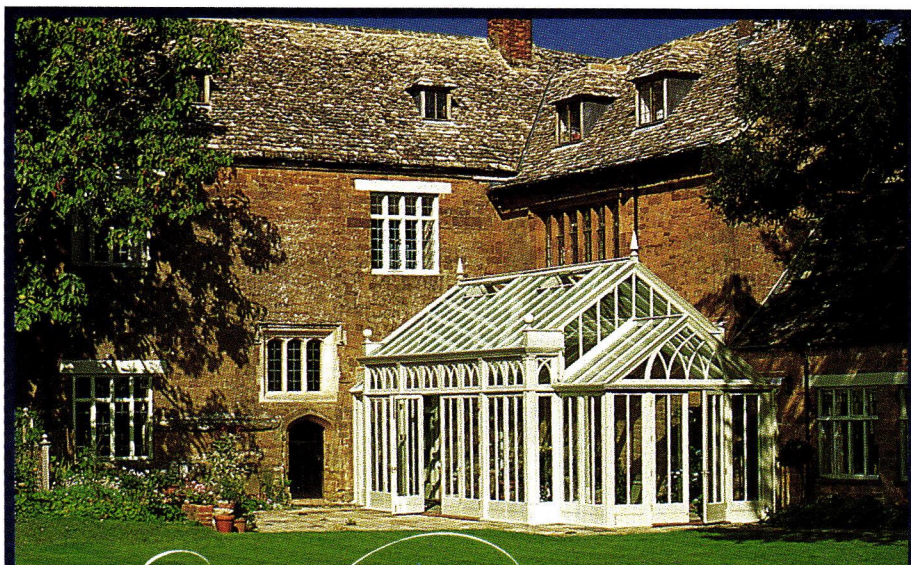
Manufacturer of greenhouses, sunrooms, pool enclosures & conservatories in aluminum: 40 models; attached & free standing; custom designs available; since 1948. *Write in No. 416*



This conservatory from OAK LEAF CONSERVATORIES extends the living area of the home and creates a link to the garden. Write in No. 6860

Oak Leaf Conservatories
800-360-6283; Fax: 404-250-6283
876 Davis Dr.
Atlanta, GA 30327

Designer, custom fabricator & installer of conservatories using traditional skills of British designers &



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TEL (860) 379-7529 Toll Free (800) 356-2749 FAX (860) 738-0429
152 Stillman Hill Road www.colebrookconservatories.com Winsted, CT 06098



Traditional 12' x 24' Conservatory, Honduras Mahogany construction throughout.

WRITE IN NO. 382

BUYING GUIDE TO CONSERVATORIES & SUNROOMS

craftsmen; premium materials such as mahogany; true divided-lite double glazing; conservatories may be used as room additions or freestanding garden rooms; glass domes & cupolas can be incorporated into designs. *Write in No. 6860*



Private Garden Greenhouse Systems
413-566-0277; Fax: 413-566-8806
www.private-garden.com
Hampden, MA 01036

Designer, manufacturer & installer of English Victorian greenhouses & custom glass architecture: hobby greenhouses, garden centers & pool enclosures; consultation & renovation services. *Call for more information.*



RENAISSANCE CONSERVATORIES designed this sunny conservatory for a client's extensive collection of ornamentals and orchids, and as a pleasant gathering place for entertaining. Write in No. 378

Renaissance Conservatories
800-882-4657; Fax: 717-661-7727
www.renaissance-online.com
Leola, PA 17540

Designer, manufacturer & installer of traditional conservatories, contemporary sunrooms, greenhouses, skylights, roof lanterns & garden windows: handcrafted mahogany & cedar components; custom designs fabricated with period architectural details. *Write in No. 378*



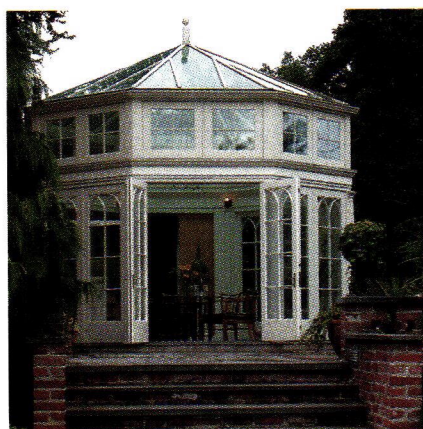
Santa Barbara Greenhouses
805-483-4288; Fax: 805-483-0229
www.sbgreenhouse.com
Oxnard, CA 93030

Manufacturer of greenhouses & kits: redwood framed; lexan, glass polycarbonate & fiberglass-covered.



Solar Innovations
717-933-4843; No Fax
234 East Rosebud Rd.
Myerstown, PA 17067

Designer, manufacturer & installer of glazed structures: conservatories, institutional & residential greenhouses, skylights, pool & spa enclosures, sunrooms, canopies & walkways; all-aluminum & aluminum exterior/wood interior systems; ridge cresting, finials, molding & fluting; standard color selection & custom color matches. *Write in No. 391*



This inviting glass house built by TANGLEWOOD CONSERVATORIES features interior woodwork and maintenance-free aluminum cladding on the exterior. Write in No. 8270

Tanglewood Conservatories, Ltd.
800-229-2925; Fax: 410-479-4797
www.tanglewoodconservatories.com
Denton, MD 21629

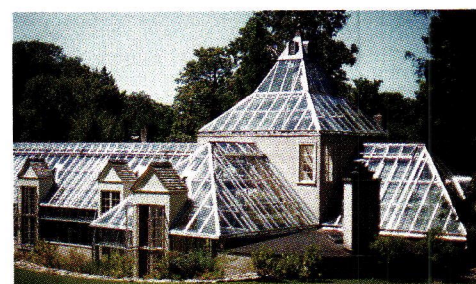
Designer, manufacturer & installer of traditional wood conservatories, skylights, roof lanterns & other glass architecture: high-end details, custom designs & premium-grade construction using Honduras mahogany; high-performance insulated glass, solid-

brass hardware, true divided-lite windows & doors, ornamental castings & discrete ventilation & shading systems. *Write in No. 8270*



Town & Country Conservatories
773-506-8000; Fax: 773-506-8115
www.town-country.net
Chicago, IL 60640

Importer of English conservatories, greenhouses, garden houses & roof lanterns; wood & thermal-clad aluminum; custom & standard sizes; classically-based detailed designs; national sales & service. *Write in No. 666*



This custom-designed greenhouse was created by UNDER GLASS MFG. with aluminum and glass. Write in No. 394

Under Glass Mfg. Corp.
845-687-4700; Fax: 845-687-4957
www.lordandburnham.com
High Falls, NY 12440

Manufacturer of Lord & Burnham line of conservatories, greenhouses, sunrooms, kits & garden accessories: aluminum & glass; custom & standard. *Write in No. 394*



Vixen Hill Gazebos
800-423-2766; Fax: 610-286-2099
www.vixenhill.com
Elverson, PA 19520

Manufacturer of modular cedar gazebos, garden houses, tea houses, porch systems, cupolas, finials, window boxes, bat houses & shutters: pre-engineered for easy assembly; all are factory-direct. *Write in No. 7100*



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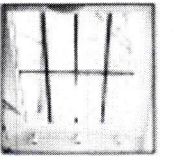
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Detail library available on CD or online.

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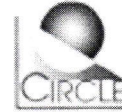
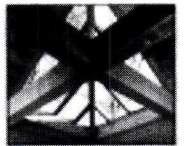


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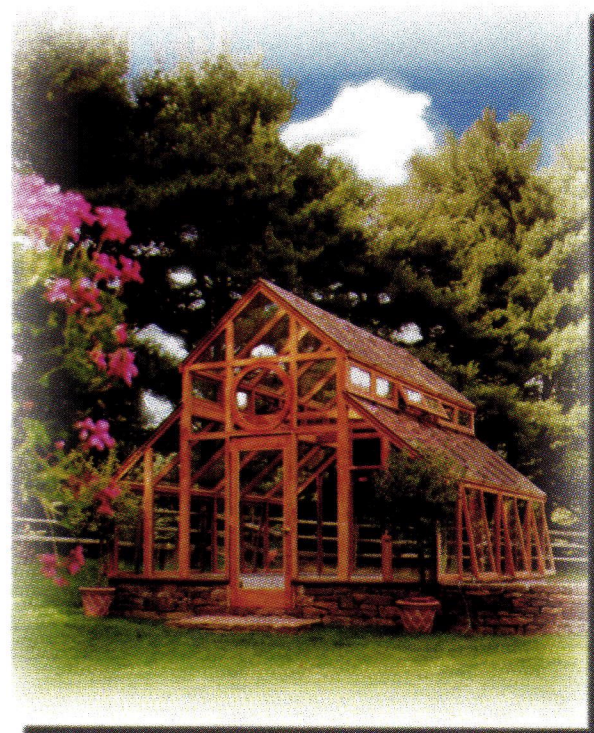


...your conservatory will reflect a personality and architectural flavor of your choosing.

Our main goal is to provide an avenue for the expression of your style, whether it be Manhattan Brownstone, midwest Prairie, Pennsylvania Farmhouse, or California Mission.

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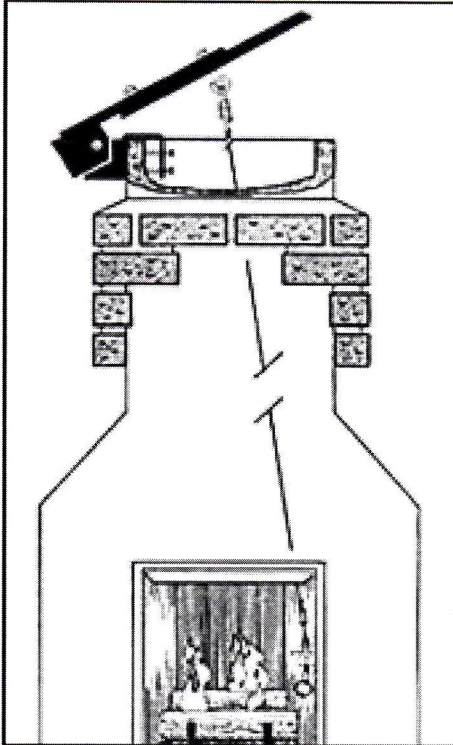
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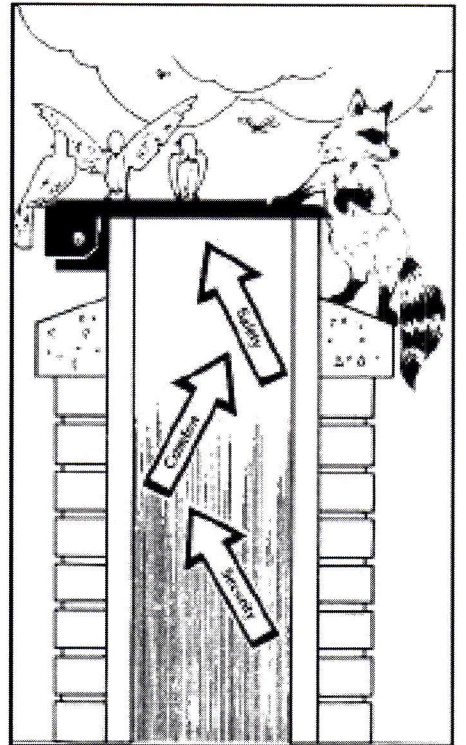
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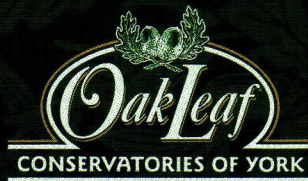
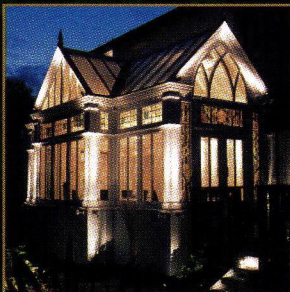
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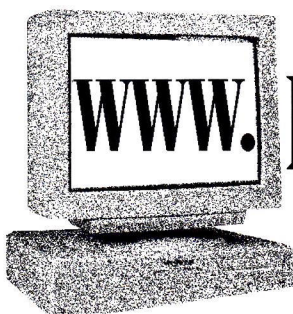
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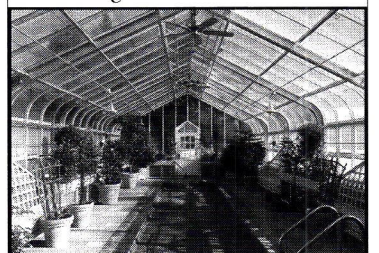
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WRITE IN NO. 394

From Tulip-Tops to Dragons: Chimney Pots Capture the Imagination

Originally used to increase fireplace draft in coal-burning houses throughout America and Europe, chimney pots have become a red-hot architectural accessory, adding character to all sizes and styles of homes.

by Ola Lessard

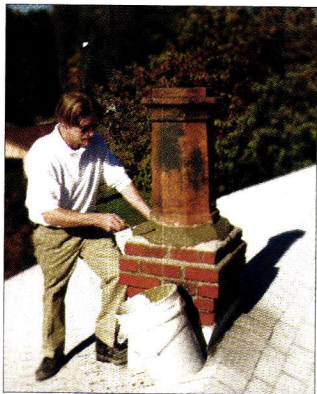
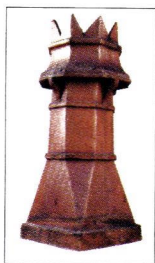
As recently as a few years ago, the only connection most of us had to chimney pots was through Mary Poppins. Today, they have become an important architectural accent, increasingly used by architects, builders, and homeowners to set their houses apart as interesting and distinct. With designs that range from gargoyles and castle turrets to simple squared or rounded forms, there's a chimney pot to suit nearly every home, and people are beginning to notice the subtle beauty they add to the residential skyline.

A Brief History

Julie Andrews' famous dance on the rooftops of London may have introduced chimney pots to the average American, but they actually came to the United States long before we saw them on the big screen. While there are earlier examples, America largely discovered chimney pots in the mid-1800s, when mass production of small houses and apartments with coal burning fireplaces was common. In cities like Louisville, Philadelphia, and Cincinnati, chimney pots played a critical role in ensuring that soot and toxic fumes were vented up and out of the house.

In the 1920s, when oil burners overtook coal as the heating method of choice, chimney pots became largely obsolete. As the mortar surrounding old chimney pots eventually cracked, many were discarded rather than maintained. The end of the chimney pot seemed imminent.

The Halifax Tulip Top Windguard is one of the many styles of chimney pots available today. Some other interesting names include the Halifax Hooded Three Bowl, the Pittsburgh Octagon, the Quaker, the New Castle, the Cannon Barrel, the Beehive, and the Tulip Top Tall Boy.



Chimney pot installation is a relatively easy procedure. Here the installer is completing the final step: setting the pot firmly in three inches of mortar. He uses a trowel to taper the mortar to the chimney pot.

they cover it with something far more interesting and beautiful."

In other cases, he continues, the chimney pot finishes a look. "We are often approached by architects looking for antique pots. They have put a great deal of effort into creating a period look for a home, be it French provincial, English Tudor, or whatnot. Maybe they've purchased antique roof tiles, or just specified textured shingles to achieve an old-house look and feel. An antique chimney pot instantly completes what they are trying to do. It adds instant age, if you will."

Types and Styles

With a nomenclature richly drawn from culture and geography, chimney pots have arguably the most interesting names in architecture. There is the Halifax Hooded Three Bowl, the Pittsburgh Octagon, the Quaker, and the New Castle. Others, like the Cannon Barrel, the Beehive, and the Tulip Top Tall Boy, are clearly named for their shape and size.

The imagination can run wild with custom pots, which can be made to order in nearly any size, shape, or even color. Some people choose to inscribe their custom pots; others combine a variety of patterns and shapes to create something all their own. For the truly adventurous, gargoyles, dragons, or other creatures offer protection from the spirits or simply make a statement.

"Nearly every style of chimney pot has a history. The names have meaning," says Bentley. "There's almost a subculture. We've found that homeowners often get very involved with that history."

Perhaps the best example of that subculture is the Central Pot Spotting Authority of Great Britain and Ireland. The somewhat tongue-in-cheek organization has even put out a handbook to help people award points to the chimney pots they spot. Move over, train spotters: With chimney pot spotting, you add ten points for each pot on a roof, get extra points for multiple varieties, and subtract points for so-called "vile additions" like television antennae or metal rainguards.

Size Matters

When choosing a chimney pot, aesthetics are not the only consideration. Size and quality are important, too. It is advisable to work with an experienced supplier who offers a large range of sizes and styles, and who understands the visual and functional relationship between pot and chimney. In addition, ask whether the pots have been hand inspected and whether the dealer has experience in packing and shipping them correctly.

Stock chimney pots range in size from 18 in. to over 6 ft., and in style from the very simple Windsor to the multiple-vented Short Knight. Chimney pots are difficult to make and are fired at very high temperatures — over 2,000 degrees. There are still a few manufacturers of new chimney pots in the United States, Britain, and Australia, and a good supplier will offer pots from more than one manufacturer, as well as antiques and custom pots from throughout the world.



Inspired by stone houses in the Cotswold region of England, this country home has tall pots on both chimneys. The homeowner selected the octagonal form to convey a sense of strength and confidence to the home's exterior.

Installation and Maintenance

Installing a chimney pot is quite simple and most installations require a few hours at most.

1. Prior to bringing the pot to the roof, cut wire mesh to the size of the pot's top opening and secure with silicone caulk. This will prevent leaves and animals from entering the flue. For areas with severe weather, you may wish to add a matching terra-cotta rainguard. Check with your supplier for availability.

2. Remove any flue tile that extends above the top of the chimney using a circular saw and masonry blade. This will ensure that, after installation, water will not become trapped in the space between the tile and the chimney pot, where it could freeze and cause damage.

3. Once the flue tile is level with the chimney top, lay three inches of mortar around the flue.

4. Place the pot into the mortar and push it down to ensure a good hold.

5. Using a trowel, taper the mortar up to the pot. This will allow rainwater to run down away from the pot rather than become trapped between the pot and mortar, where it could freeze and expand.

Once installed, the mortar holding the chimney pot should be inspected for cracks at least every 10 years, but preferably whenever the chimney is swept. Chimney pots rarely break.

The Final Word

Depending on the style, size, and color, the right chimney pot can add charm, character, or a statement of strength to the homes you design or build. As a conversation piece for the homeowners and those who visit them, this recently revived rooftop accent could even serve as a source of referrals for years to come. Whether you work within one architectural style or many, chimney pots can capture the imagination of your clients and set your work apart in the field of residential architecture. ♦

Ola Lessard is a freelance writer in Londonderry, NH. She can be reached at olalessard@earthlink.net. The Central Pot Spotting Authority of Great Britain and Ireland can be found at: <http://users.iclway.co.uk/yorick/potspot>. For a more detailed explanation of chimney pot installation, go to www.chimneypot.net.

BUYING GUIDE TO CHIMNEY RESTORATION & CONSTRUCTION

About This Buying Guide

To create this Buying Guide, the Editors contacted providers of CHIMNEY RESTORATION & CONSTRUCTION from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the suppliers you'll find below because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

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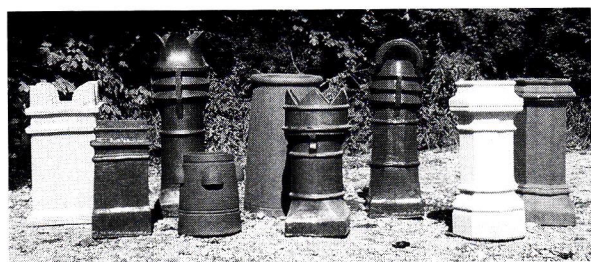
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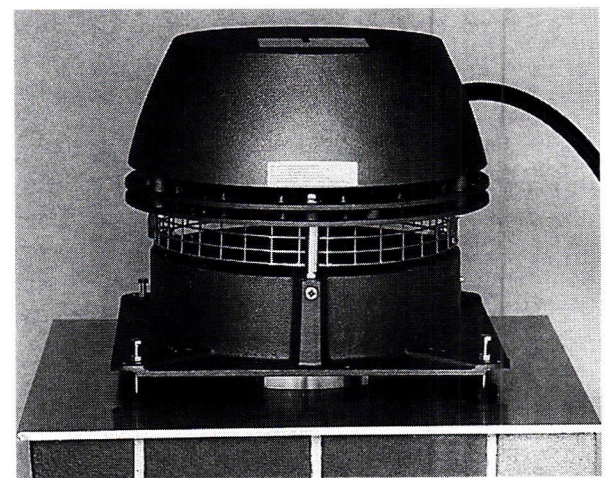
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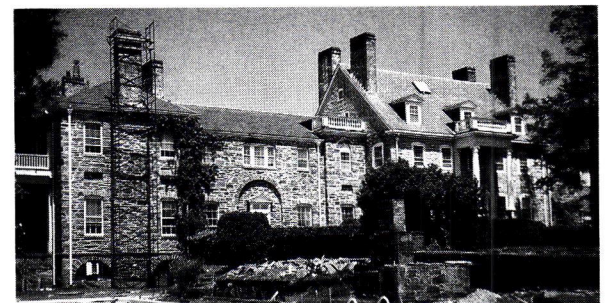
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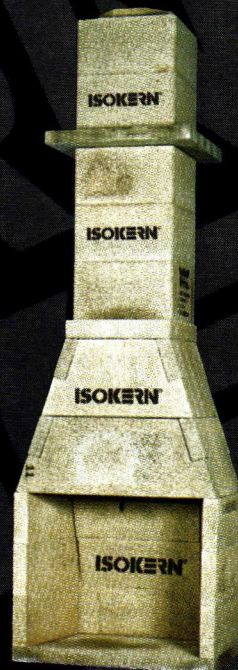


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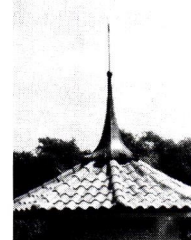
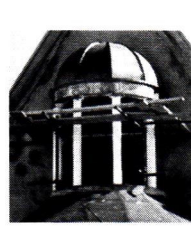
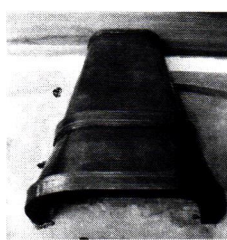
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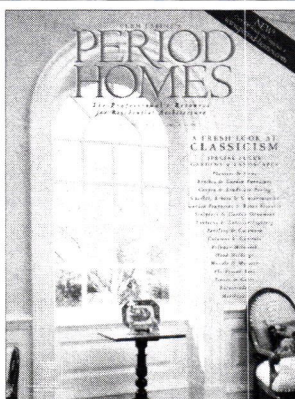
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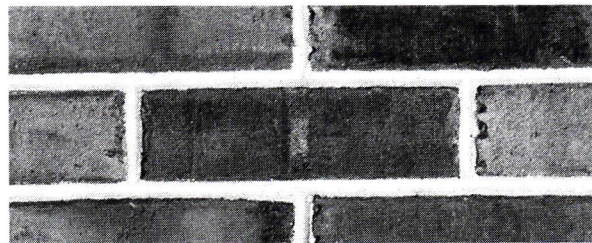
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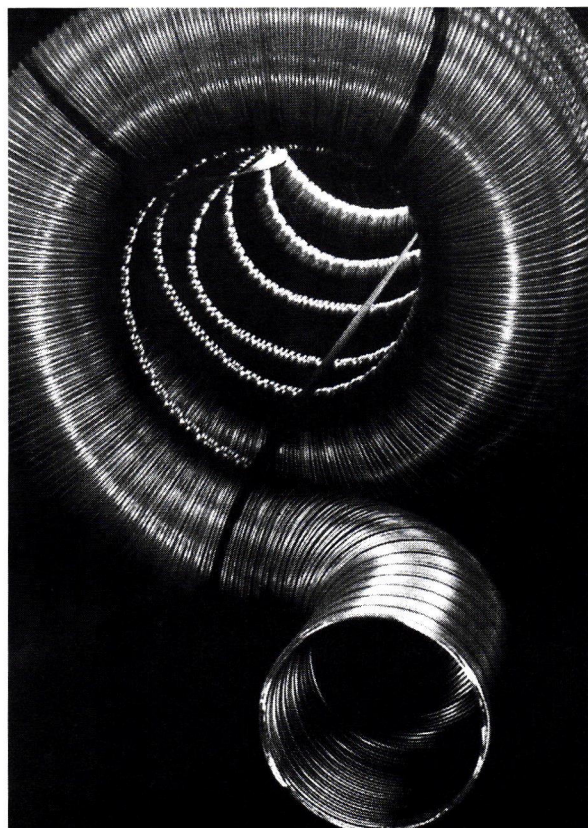
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WRITE IN NO. 410

New Materials for Traditional Porches

Wood is no longer the only option for building a porch: The time of polymers has come.

by James R. Marshall

Right up there with Mom and apple pie, we can rank the front porch as an American icon. Those of us of a certain age can fondly remember swinging on the glider, or sitting on the steps chatting with our friends. We can also remember the yearly ordeal of scraping and repainting the wood-plank flooring and balustrades to protect them from the elements.

You may have thought it had gone the way of the dodo, replaced by decks and patios, but the traditional front porch is far from dead; it's once again a popular element in the current new-home market. A recent survey by the National Association of Home Builders found that 80% of potential new homeowners would like to have a front porch. In response, builders of mid-level homes (and mansions, too) are scrambling to include porches in their lines.

Today, there's a broad range of new materials and designs for building porch elements and they eliminate the need for that annual painting chore. Fortunately, for those with a stronger sense of history, there's also still a plentiful supply of millwork elements in that old favorite, wood.

A Wealth of Material Choices

We have a whole panoply of polymer and polymer-composite materials for designing and building porches, and they can be used with Mother Nature's full approval. We're not talking about your father's vinyl siding either — we are looking at just about any application that can be made from milled wood — columns, balustrades, porch railings and posts, decking, and all manner of architectural ornament. The growth of polymer millwork has been explosive over the last decade in all architectural genres, including, most particularly, residential construction, renovation, and restoration. It's particularly suited to exterior applications such as porches.

How did polymers move so rapidly from the vaguely down-market image of vinyl siding to a line of products used enthusiastically in all manner of architectural applications? Conversations with a number of suppliers and manufacturers reveal a combination of factors that boil down to this: Polymer millwork is an idea whose time has come. We've come to terms with polymers, we've seen them used more and more, first in suburbs and now in urban settings. Technology, styles, and shapes are much better today, and the positive qualities of polymers — long life, low maintenance, reasonable cost — are better appreciated. Furthermore, high-quality woods, particularly such desirable species as cedar and redwood, are harder to find today.

Polymer Alternatives

Mel Fuller of Melton Classics, Lawrenceville, Ga., says we've gone through a learning curve with builders, who are now accustomed to working with polymer millwork, and that homeowners today are more knowledgeable about these materials. He also notes that, while initial material costs for polymers may be higher than wood alternates, their ease of installation, low maintenance, and long life make up for it. When choosing materials, Fuller suggests asking about the degree of exposure to the elements and traffic, how much maintenance is involved, whether the item is elevated, and whether railings or tight-radius stairs are involved.

Melton Classics offers columns, balustrades, pilasters, caps and bases, and architectural details in several materials: marble/resin composites, fiberglass, polymers, and synthetic stone, as well as the traditional wood. For example, the company offers balustrade systems in high-density polyurethane. These are lightweight, pre-primed, easy to install, and require little maintenance, according to Fuller.



Architectural Products by Outwater's high-density polyurethane balusters are reinforced with fiberglass, the rails and newels with PVC, and porch posts with steel.



Structurally reinforced with interior fiberglass or PVC, high-density polyurethane balustrade systems, such as these from Architectural Products by Outwater, are pre-primed and paintable.

They must be painted, he adds, and are not advised for high-traffic areas where they would be subject to impact. High-density polyurethane is also becoming popular for residential moldings, Fuller notes.

For higher-impact areas, the company offers balustrades in MarbleTex and DuraClassic. The first is a mix of marble dust, stabilizer, and polymer, is colorized, and can take impact, while DuraClassic is a similar non-colorized product that must be painted. Both are lighter than cast stone, and can therefore be used in elevated locations. Of the three, cast stone is the least expensive, DuraClassic is mid-range, and MarbleTex is the highest in cost, according to Fuller.

Melton offers both load-bearing and non-load-bearing column designs in FRP. The load-bearing columns are made using the same filament-wound

technology used in missile casings. A fiberglass monofilament is wound through resin around a mandrel and this produces columns that have classic entasis, are lightweight and of reasonable cost, and are strong enough to bear a significant load. A 30-in.-dia. column can bear a dead weight of 24,000 lb., the company claims. Melton's most popular column is its DuraClassic line, which includes classic order designs cast from FRP marble composite. Here, the cost comparison depends on size, Fuller notes. For smaller columns, wood costs about twice as much as DuraClassic; in larger sizes, the costs are about equal. The sizes can be quite large. For example, Fuller cites a current job for which the company is supplying 16 48-in. GFRC columns 33-ft. tall for what he insists is a residential front porch!

New Materials and Classic Designs

Joey Shimm of Architectural Products by Outwater, Wood Ridge, N.J., also notes the appearance of new designs and new concepts in polymers, but stresses their basis in classical forbears. There are many more players today than 10 years ago, he adds, offering more profiles for more applications, not only for new construction, but also for duplicating classical elements in restoration and renovation projects. He sees this as "theme and variations" — classical design elements available in many different variations and many different materials from many different suppliers.

Polymers used to have a pejorative connotation, Shimm says, but no more, even though it's still hard

continued on page 48



TenduraPlank, a new polymer-wood composite tongue-and-groove planking from Tendura, was used for the restoration of Burbash, an example of Greek Revival architecture built at the turn of the last century in Troy, Ala. The material is said to be dimensionally stable, and vermin- and rot-resistant, and is supplied pre-primed.

to convert the traditionalist. Today, he adds, we appreciate the advantages of polymers: their imperviousness to climate, dimensional stability, light weight, ease of installation, and resistance to moisture, insects, UV light, and solvents.

Shimm's firm offers a wide range of architectural components, including millwork, columns, molding, and trim, in wood, polyurethane, aluminum, and structural fiberglass, as well as wrought-iron components. For porches, the company has a range of balustrade systems in paintable lightweight high-density polyurethane. Shimm points out that they feature a non-corrosive core of fiberglass or PVC, so



This Victorian restoration near Chicago incorporates redwood Roman Corinthian columns and high-density polymer balustrades, brackets, and moldings from Melton Classics.

uniform dimensions, and consistent quality, because they are formed in rigid molds, Shimm says. Polymer products are easy to install using traditional tools and skills, he adds, they don't need priming because that's done in the factory, and they're low-maintenance. Unlike wood, polymers are impervious to moisture and won't rot or streak; they resist UV light, extreme climate, and termites.

A Porch Floor that Lasts

The problem of wooden porch floors that swell, split, warp, flake, or peel, as moisture inevitably works its way into the wood fibers, has been addressed by Tendura, of Troy, Ala. Its TenduraPlank is a composite lumber developed about three years ago specifically for porch floors.

Plastic lumber composites, such as Trex and Nexwood, have been around for about 10 years and have become very popular for decks and patios. As Tendura's national sales manager Ned Lawrence explains, they don't have the dimensional stability needed for the solid-floor appearance desired on a porch. That is, they must be installed with space between the planks to allow for temperature-induced expansion and contraction. Tendura set out to develop a product made from a combination of high-density polyethylene and fine pine fiber to avoid this problem and allow it to be offered in a tongue-and-groove configuration for a snug fit.

TenduraPlank is historically and dimensionally authentic, according to Lawrence. It expands and contracts less than lumber or plastic, doesn't rot or deteriorate, and is vermin- and fungus-resistant. It is also primed and ready for finish painting. The proprietary design of the TenduraPlank tongue-and-groove joint is engineered to provide a secure

but visible seam, emulating the traditional fir lumber it replaces. The product is now offered as a 3-1/8-in. plank, 7/8-in. thick, weighing 1-1/3-lb. per ft., heavier than a comparable wood plank. The company will soon offer a 5-1/4-in. version. Material cost is about twice that of wood planking, depending on the type of wood used, but installation costs are lower, Lawrence says, and maintenance cost should also be considerably less. Tendura has found favor in high-end restoration projects. For example, it was used in Tennessee Williams' birthplace in Columbus, Miss., and in the Lumber Baron House, an inn in Denver, Colo. Lawrence relishes the irony of the name.

Wood for the Traditionalist

For those in a more traditional frame of mind, there's still wood, with plenty of suppliers offering full lines of porch-related elements. Steve Evans, president of Pagliaccio Turning and Milling of Woodacre, Calif., says there are plenty of people who don't want to use synthetics, for aesthetic, traditional, and even practical reasons. He emphasizes, however, that suppliers of wood elements must be at the top of their game; they have to use the right woods to make products that are sharp and crisp and that are installed properly.

He says that wood has gotten a bad rap over the years because of the use of pine and hemlock, which are subject to attack by the elements — once moisture gets in, Evans says, they're gone in a year. But woods like mahogany, redwood, and Western red cedar are much more durable, he adds, and are used in his company's products. Today, Evans maintains, Western red cedar, which now comes mainly from Canada, is the most cost-effective choice; redwood is not as good as it used to be, because all the big trees are gone, although he foresees the day when they will come back.

Comparing wood with synthetics, Evans notes that the costs are comparable and that, as he sees it, there is more versatility with wood. You can put a more elaborate design in a wood porch post, for example, he says, because you're turning it out of a solid piece of wood, not a synthetic that may have a reinforcing interior post. Also, he maintains, you can get a more perfect, crisper product with wood. Pagliaccio offers a complete line of standard and custom architectural wood products, including balusters, solid porch posts, newels, straight and curved railings, classic and custom columns and capitals, brackets, spandrels, and table legs. The company sells direct or to lumber yards, and its products are popular in restoration projects.

How About Cost?

It's difficult to compare costs of these polymers — there are too many shapes, sizes, recipes, and other variables. For example, wood components tend to be cheaper in the Southwest; high-density polyurethane costs more than wood until you get into larger size components; raw materials for polyester resins cost more than wood. By and large, the raw-material costs of the polymers tend to be a bit more than comparable wood. Installation costs, though, can be more or less than wood. In general, the polymers' long life, durability, imperviousness to weather and vermin, and overall low maintenance costs tend to cancel out any cost advantage of wood components.

Are They Green?

The assessment is never cut-and-dried when one gets into the issue of "green" architecture. When it comes to the polymers, on the one hand, they prevent the destruction of forests, require no toxic wood preservatives, often don't require paints and stains, rarely need replacement, and can incorporate recycled plastics. On the other hand, they are made from non-renewable fossil fuels, require energy for their manufacture, can produce toxic pollutants during manufacture, and are non-biodegradable should they end up in the landfill. At least polyurethane has left behind the bad old days when it emitted formaldehyde after installation.

So sit back in the rocking chair, put your feet up on the railing and enjoy the evening breeze on that most American of amenities — the front porch. ♦

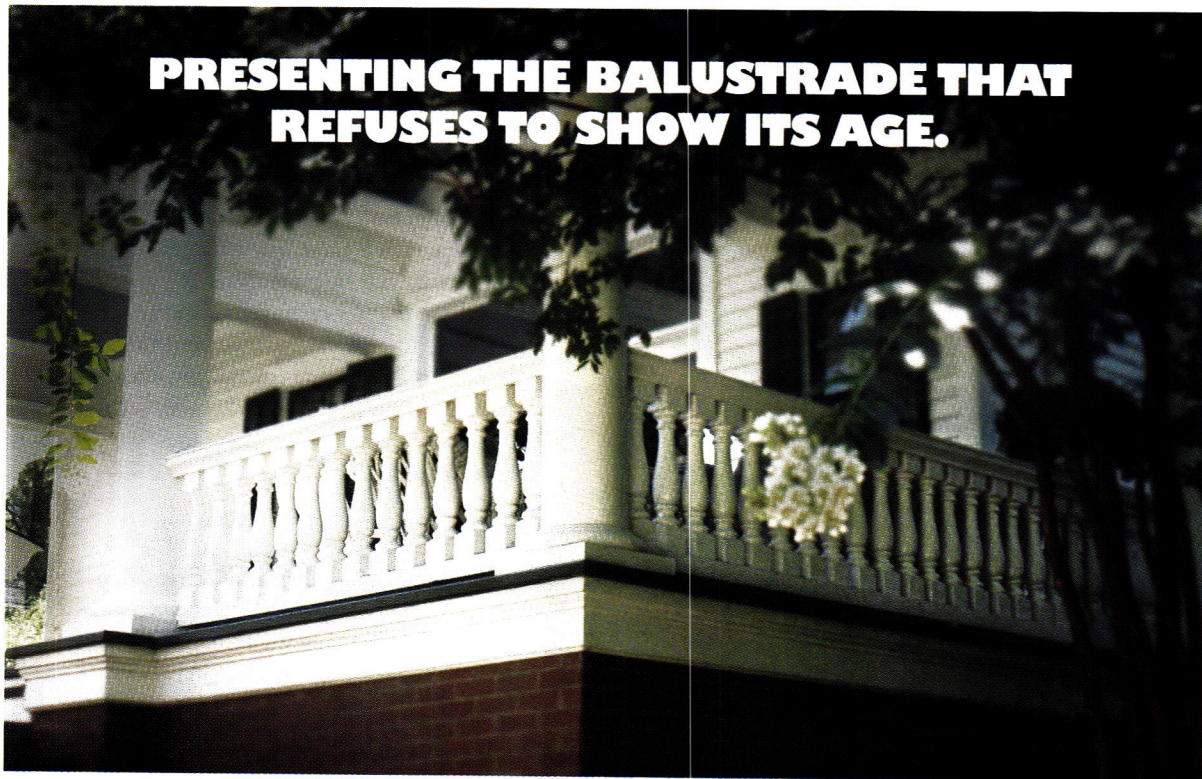


Twenty-eight custom-made 30-in.-dia., 27-ft.-tall Roman Corinthian FiberFlute columns from Melton Classics were used to create the double-decker wraparound porch on this new Low Country-style house in South Carolina.

they're structurally sound and comparable to wood in their impact resistance. The firm also offers high-density polyurethane exterior brackets and ornamentation, as well as load-bearing porch posts that are reinforced with galvanized steel.

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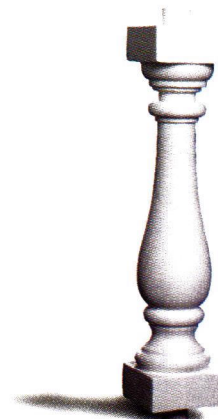


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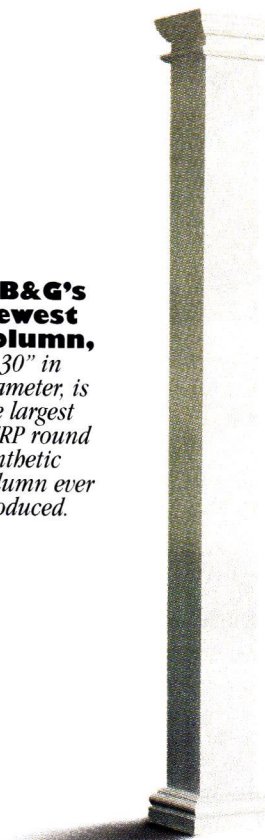
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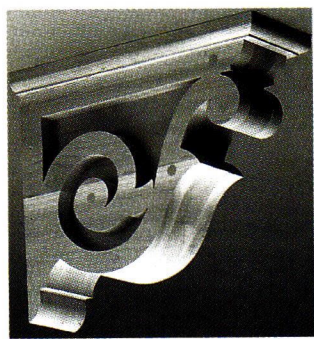
BUYING GUIDE TO PORCHES, DECKS & MILLWORK

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of PORCHES, DECKS & MILLWORK from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the suppliers you'll find below because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

Allegheny Restoration
304-594-2570; Fax: 304-594-2810
www.alleghenyrestoration.com
Morgantown, WV 26507

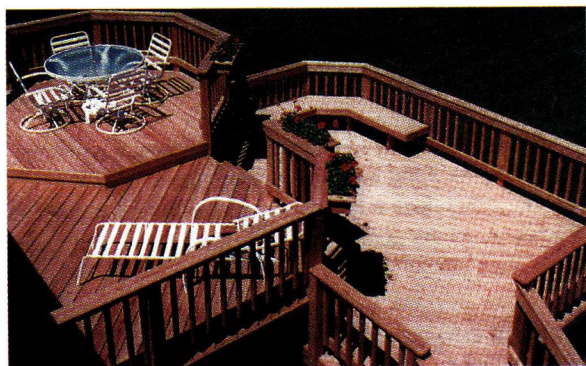
Restorer of historic wood windows, doors & millwork: storefronts; church work. *Write in No. 1004*



ANTHONY WOOD PRODUCTS manufactured this corbel, model #12, for use around porches, under cornices and on the sides of gables.

Anthony Wood Products, Inc.
800-969-2181; Fax: 409-935-5009
www.anthonywoodinc.com
Galveston, TX 77554

Manufacturer of hand railings, balusters, fretwork & gingerbread, porch & newel posts, finials, brackets, spandrels, corbels & gable trim: poplar, oak & heart redwood; replications & historic reproductions.



ARCHADECK custom designed this deck to complement the landscape, providing the homeowners with a three-tiered, stepped, and railed structure.

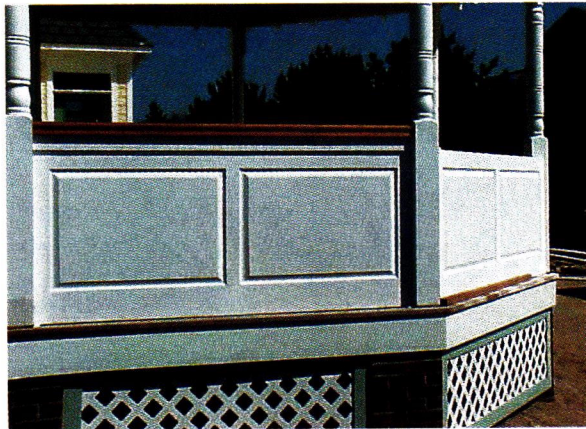
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www.outwater.com
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wood columns, wood mantels, carved elements, bars/backbars, wood shutters & architectural flooring. *Write in No. 335*



This raised-panel railing system was constructed with **AZEK TRIMBOARDS'** sheet product on a new Victorian house in Beach Haven, NJ.

AZEK Trimboards
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Capitol Ornamental Concrete
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90 Main St.
South Amboy, NJ 08879

Manufacturer of concrete ornament: interlocking pavers, retaining walls, concrete balustrades, urns, fountains, statuary & birdbaths. *Write in No. 367*



CERTAINTeED supplied the decorative gingerbread porch post brackets for this residence.

CertainTeed Outdoor Living Products
800-233-8990; Fax: 610-341-7940
www.certainteed.com
Valley Forge, PA 19482

Manufacturer of porch parts: hand railings, fretwork & gingerbread, decks, fences & garden products; polymer & composite PVC/wood.

Chadsworth's 1.800.Columns
800-265-8667; Fax: 910-763-3191
www.columns.com
Historic Wilmington, NC 28401

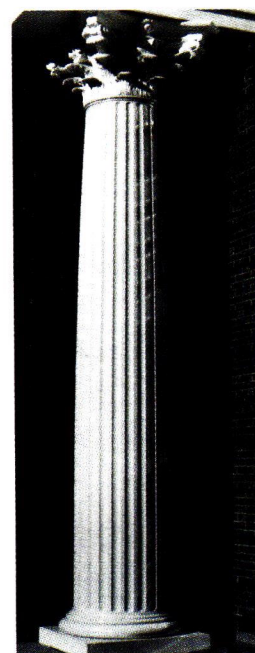
Manufacturer of authentic interior & exterior molded ornament: columns & capitals, pillars, pilasters & posts; plain or fluted shafts in a variety of sizes & styles; molded polymer & variety of lumber species; worldwide delivery. *Write in No. 1580*

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Forney, TX 75126

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www.dixie-pacific.com
Gadsden, AL 35901

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West Haven, CT 06516

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www.goodwinassociates.com
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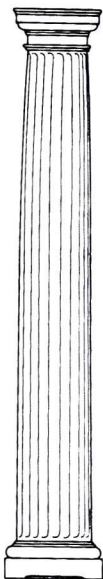
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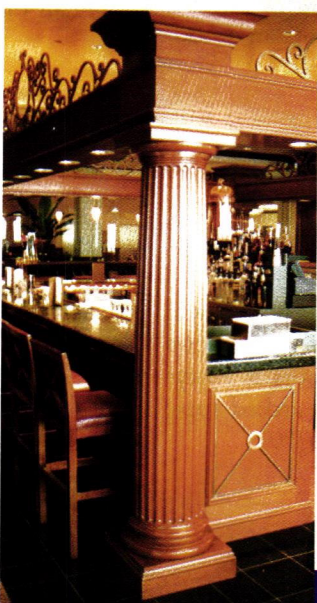
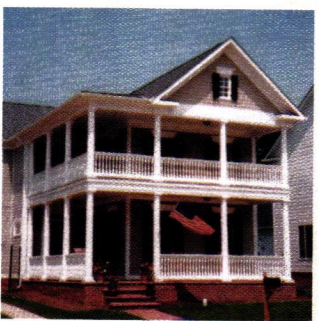
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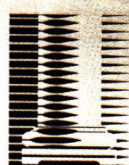
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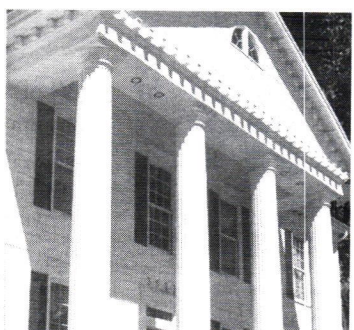
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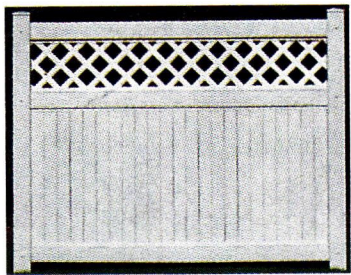
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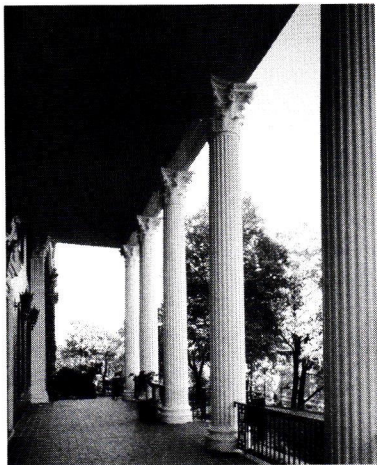
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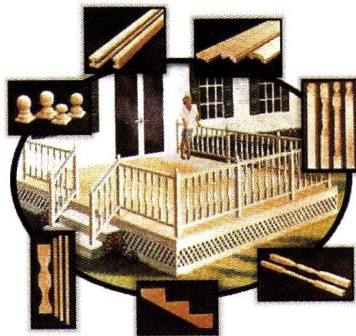


Exterior fluted columns from MELTON CLASSICS add a sense of grandeur to this porch. Write in No. 4100

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www.meltonclassics.com
Lawrenceville, GA 30042

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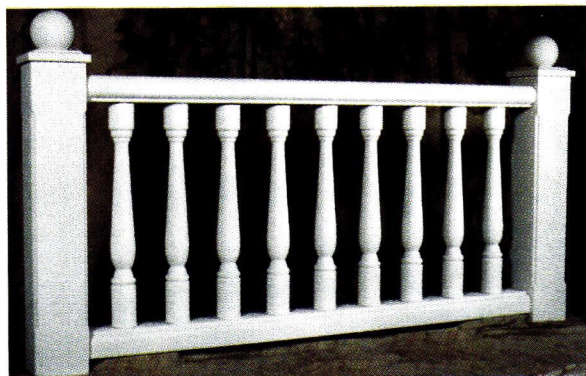
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{ "What is the victory of a cat on a hot
on it, I guess, as long as she can..." }



tin roof? I wish I knew. Just staying
— Margaret, Cat on a Hot Tin Roof }

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When the great playwright Tennessee Williams wrote *Cat on a Hot Tin Roof*, he created formidable, enduring roles. But, when the Columbus, Mississippi, Chamber of Commerce decided to restore his birth home, one thing was clear — Williams' front

{ Tennessee Williams' home — Columbus, Mississippi }



porch hadn't been built of the same stuff as his characters. Restorers looked into possible materials. Most would require aggressive maintenance, something the Columbus Chamber of Commerce really wanted to avoid. Enter Tendura®.

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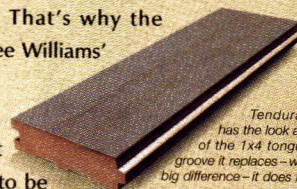


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to make TenduraPlank.

durability of plastic. It comes with a factory-applied primer and can be installed using the same tools as classic tongue and groove. With the look and feel of traditional lumber, it has heart. Warmth. And — with a warranty that lasts for as long as you own the home —

it's a wise choice. A TenduraPlank porch lives a long, long time. That's why the restorers of Tennessee Williams' home chose it.

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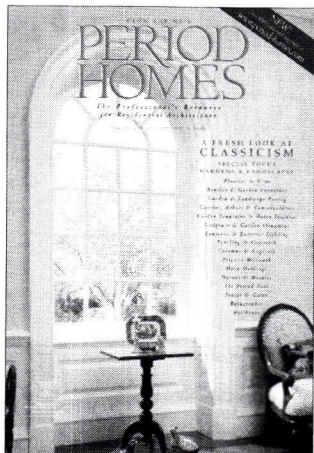
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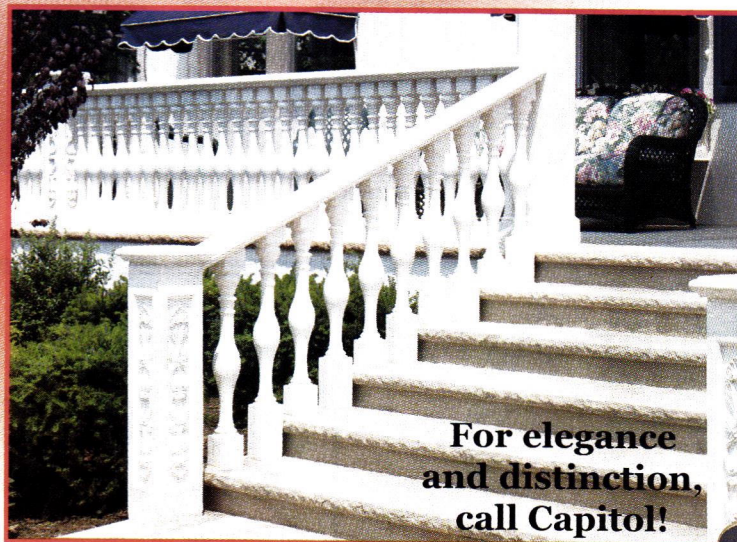
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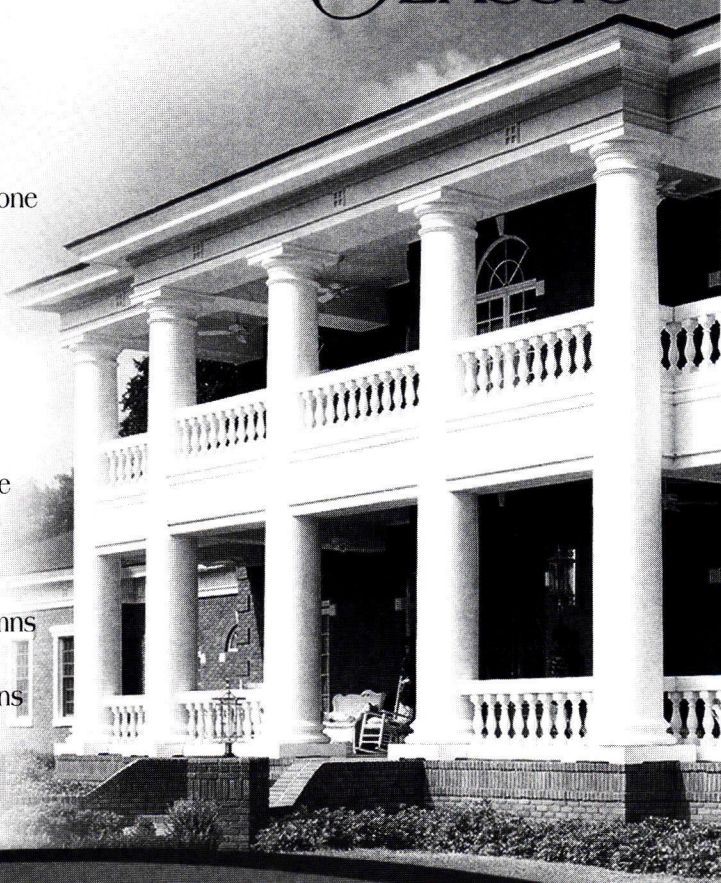
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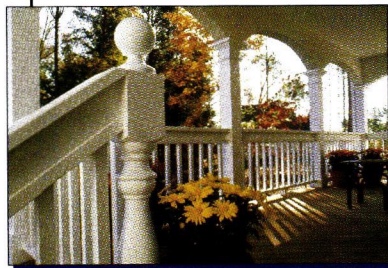
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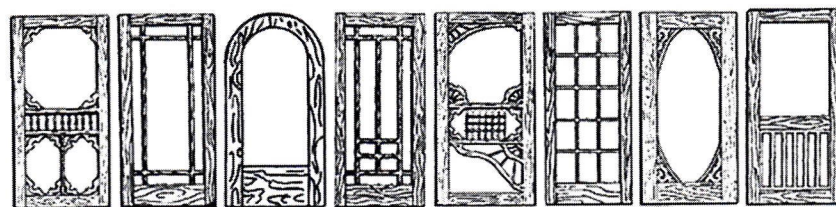
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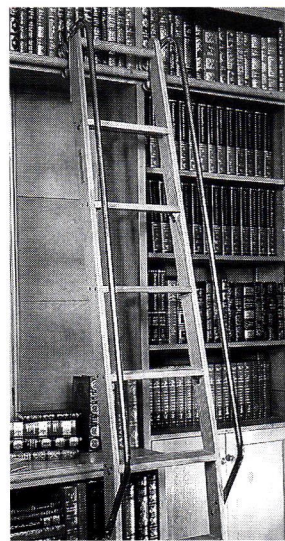
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BUYING GUIDE TO MILLWORK & ORNAMENT

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of MILLWORK & ORNAMENT from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the suppliers you'll find below because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.



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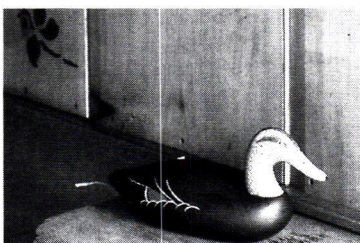
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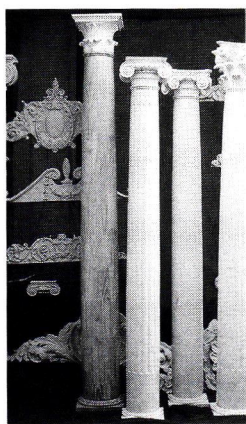
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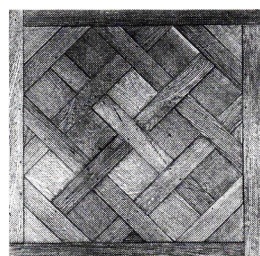
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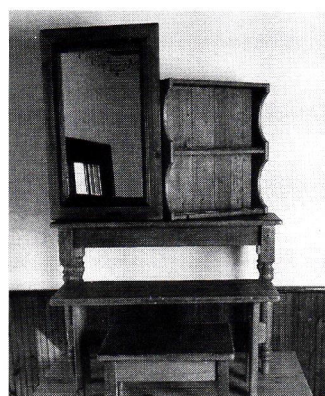
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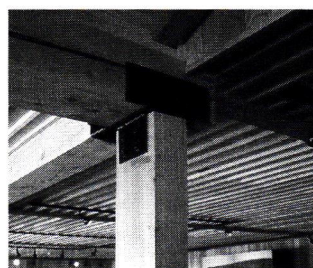
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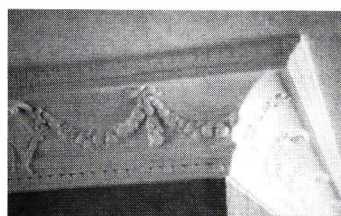
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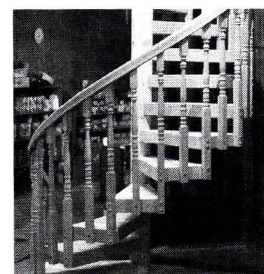


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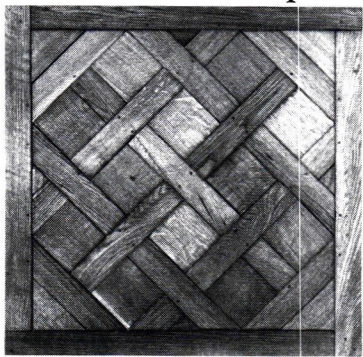
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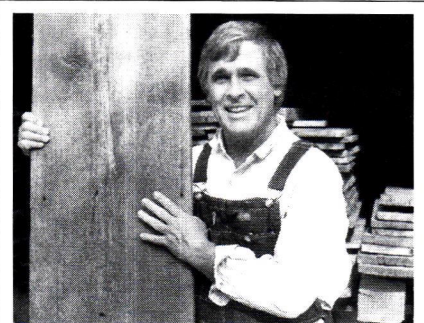
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Group of manufacturers: traditional & Victorian-styled turnings, decking materials & accessories; will ship to locations worldwide; hand railings, balusters, gingerbread, lattices & deck components in wood. *Write in No. 630*



This carved molding, model #1047, fabricated by OLD WORLD MOULDINGS is one of the over 400 profiles the firm has in stock. Write in No. 274

Old World Mouldings, Inc.
631-563-8660; Fax: 631-563-8815
www.oldworldmouldings.com
Bohemia, NY 11716

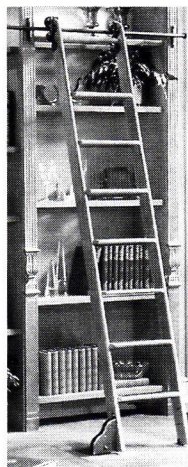
Manufacturer of hardwood moldings & millwork: custom profile matching & ornamentally embossed hardwood moldings; over 400 profiles in stock, several thousand profiles available; priming for all profiles; all wood species; full catalog available on-line & in print. *Write in No. 274*

Pagliaccio Turning & Milling
415-488-4333; Fax: 415-488-9372
www.pagliaccio.com
Woodacre, CA 94973

Manufacturer & custom fabricator of wood turnings & millwork: straight & curved/circular wood stairs & custom fittings; rails, balusters/spindles, newel posts, columns/capitals, mantels, custom turnings; most wood species. *Write in No. 7070*

◆ ◆ ◆
Passaic Millwork
973-772-9013; Fax: 973-458-0431
www.resourcenet.com/pami.htm
Passaic, NJ 07055

Manufacturer of custom circular, elliptic, spiral, curved & straight stairs: rails & parts; columns, moldings, radius work, turnings & fluting to 12 ft.; clear & finger-joint pine moldings; poplar & oak; distributor of Marvin windows. *Write in No. 3340*



PUTNAM ROLLING LADDER offers the model #1 rolling ladder in unfinished or varnished red oak; the steps are screwed to the rails and rods are placed under each step for strength and durability. Write in No. 1135

Putnam Rolling Ladder Co.
212-226-5147; Fax: 212-941-1836
www.putnamrollingladder.com
New York, NY 10013

Custom manufacturer of rolling ladders: ash, oak, birch, maple, cherry, Honduras mahogany, walnut & teak; applications include libraries, offices, stores, wine cellars & lofts; installation locally. *Write in No. 1135*

◆ ◆ ◆
Rails & Stiles
205-980-2690; Fax: 205-980-2690
4110 Inverness Cliffs
Inverness, AL 35242

Supplier of non-standard millwork: hand-crafted fixed sashes, double-hung & casement windows; restoration & first-construction projects; products meet design & performance specifications of consumers. *Write in No. 390*

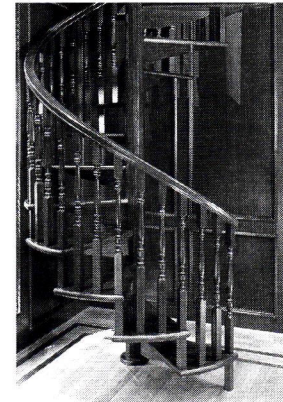
◆ ◆ ◆
Select Millwork Co.
269-349-7841; Fax: 269-349-5190
www.selectmillwork.com
Kalamazoo, MI 49009

Manufacturer of a wide selection of stock moldings, doors, paneling, staircasing & flooring: veneer or solid wood; all species; matching interior trim; guaranteed rigid quality control. *Write in No. 840*

◆ ◆ ◆
Spartan Architectural Columns
800-949-5450; Fax: 541-826-9648
www.spartanbldg.com
Medford, OR 97501

Wholesale distributor of true architectural columns, ornamental capitals, colonial columns, poly porch systems: custom designs & sizes; all species of wood, FRP, GRG, GFRC, poly vinyl & fiberglass; 24-hour quoting on standard styles & materials, full submittal information & shop drawings on request; fabricator of vinyl products: fences, decking, railing, pergolas & gazebos; standard & custom designs; permanent

decks & ranch-rail, residential or picket fences. *Write in No. 5650*



Built by STAIRWAYS, this spiral staircase incorporates the firm's model #60S oval mahogany handrail, 3/4-in. steel balusters, and mahogany treads. Write in No. 4870

◆ ◆ ◆
Stairways, Inc.
800-231-0793; Fax: 713-680-2571
www.stairwaysinc.com
Houston, TX 77018

Manufacturer of metal & wood staircases: straight, curved & spiral; metal stair parts, metal stair treads, balusters/railings & newel posts; brass, steel, bronze & aluminum; fabricated or kits; any size; ships worldwide. *Write in No. 4870*

◆ ◆ ◆
White River Hardwoods-Woodworks
800-558-0119; Fax: 479-444-0406
www.mouldings.com
Fayetteville, AR 72701

Manufacturer of smooth & embossed hardwood, embossed MDF & high-relief Mon Reale moldings: casings, moldings, doors, entryways & mantels; authentic hand-carved woodcarvings; resin curve work; poplar & red oak in stock & other species as custom order. *Write in No. 1099*

◆ ◆ ◆
Wohners, Inc.
201-568-7307; Fax: 201-568-7415
www.wohners.com
Englewood, NJ 07631

Manufacturer of carved-wood ornamentation: corbels, ornament, panels, capitals & mantelpieces; maple, oak, cherry & linden; unique & elaborate designs; custom orders & restoration projects; family business since 1907. *Write in No. 5590*

◆ ◆ ◆
Wood Factory, The
936-825-7233; Fax: 936-825-1791
111 Railroad St.
Navasota, TX 77868

Manufacturer of historically accurate millwork reproductions for interior & exterior applications: paneled & carved doors, gingerbread, mantels, finials, cresting, fancy-cut shingles, stair parts, railings & porch parts, columns, casing/moldings & art-glass sidelites; straight & curved/circular wood stairs; rails, balusters/spindles, newel posts, custom turnings; any species; parts for reproduction fences & restoration: redwood & cedar. *Write in No. 7120*

◆ ◆ ◆
Woodline Co.
562-436-3771; Fax: 562-436-8891
1521 W. 14th St.
Long Beach, CA 90813

Supplier of architectural wood products: wood carvings & corbels, stair parts, finials, balusters, newel posts, rosettes, columns, capitals & mantels; oak, poplar & alder; special orders in other species; wood columns up to 30-in. dia. & 22-ft. long. *Write in No. 5240*

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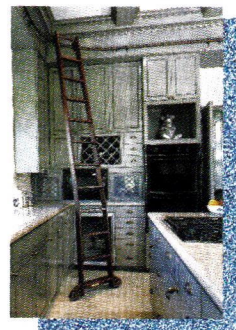
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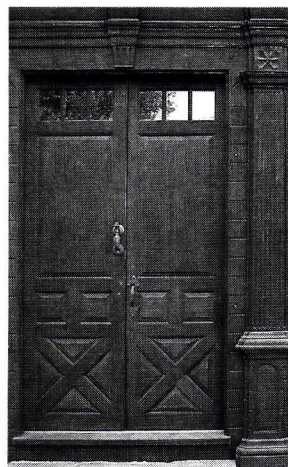
BUYING GUIDE TO WOOD DOORS

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of WOOD DOORS from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the suppliers you'll find below because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

Allegheny Restoration
304-594-2570; Fax: 304-594-2810
www.alleghenyrestoration.com
Morgantown, WV 26507

Restorer of historic wood windows, doors & millwork: storefronts; church work. *Write in No. 1004*



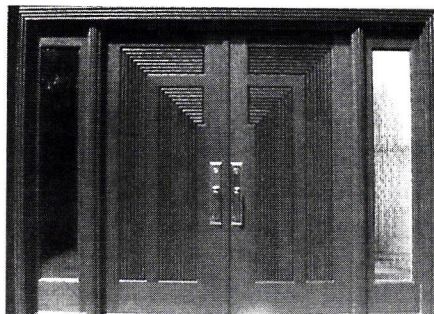
The 18th-century cross buck doors and doorway were reproduced by ARCHITECTURAL COMPONENTS and installed in this home in Deerfield, Mass.

Architectural Components, Inc.
413-367-9441; Fax: 413-367-9461
www.architecturalcomponentsinc.com
Montague, MA 01351

Manufacturer & custom fabricator of wood windows & doors using traditional details, materials & joinery: paneled, carved, louvered, French, pocket & art glass doors; casings/moldings, complete entryways, art-glass sidelites & doors; mahogany, pine & others as specified; reproduction & custom work.

Architectural Paneling, Inc.
212-371-9632; Fax: 212-759-0276
www.apaneling.com
New York, NY 10022

Manufacturer & custom fabricator of traditional French & English hand-carved paneling, mantels & molding; casework & cabinetry, paneling/wainscoting, carved panels, interior doors, moldings & trim, stairs & railings; walnut, mahogany, cherry, oak & poplar; custom work. *Write in No. 6490*



This wood door with sidelites is typical of the models offered by ARTISTIC DOORS & WINDOWS. Write in No. 363

Artistic Doors & Windows
800-ART-DOOR; Fax: 732-726-9494
www.artistic-doors.com
Avenel, NJ 07001

Manufacturer of custom & stock solid hardwood doors & windows: door thicknesses from 1-3/8 to 3 in.; reproduction of historical weight-&-chain windows & landmark doors. *Write in No. 363*



These custom entryway doors were fabricated by ASSELIN in French oak. Write in No. 2616

Asselin SA
207-541-3626; Fax: 207-253-5359
www.asselin.fr
Portland, ME 04104

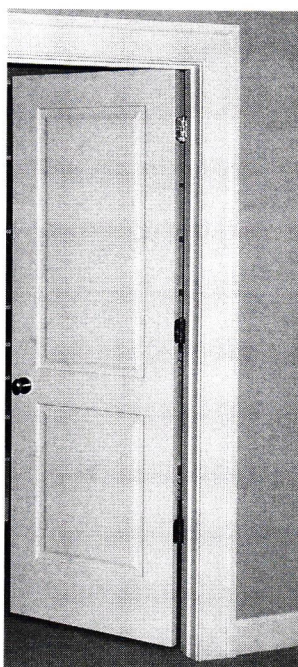
Supplier of traditional French windows & doors: custom units in solid French oak with classic cremone & espagnolette hardware; French firm. *Write in 2616.*

Beech River Mill
603-539-2636; Fax: 603-539-1384
www.beechrivermill.com
Center Ossipee, NH 03814

Supplier of louvered doors & exterior wood shutters & hardware: duplication & authentic reproduction in any size & period; consultation, design, site visit & installation services; custom work. *Write in No. 4110*

Bergerson Cedar Windows Inc.
800-240-4365; Fax: 503-861-0316
www.bergersonwindow.com
Hammond, OR 97121

Manufacturer of custom wood windows & doors since 1977: many glazing options; milling to a 4/1,000th-of-an-in. tolerance; Western red cedar & other species; etched & beveled glass; paneled, French & art glass doors; casings/moldings, complete entryways & art-glass sidelites. *Write in No. 83*



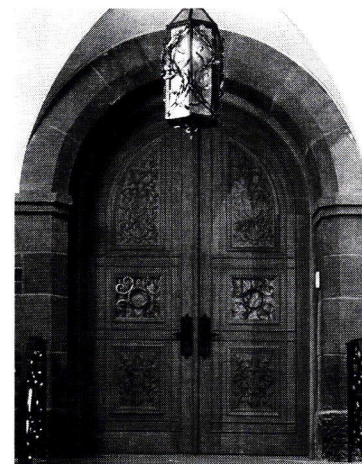
BOLECTION DOOR offers a variety of solid, one-piece interior doors made of MDF. Write in No. 519

Bolection Door
336-851-5208; Fax: 888-511-5209
www.bolectiondoor.com
Greensboro, NC 27420

Manufacturer of solid, one-piece MDF doors: paneled, carved, louvered, French & pocket; any design or size; all to custom specifications. *Write in No. 519*

Brothers' Custom Windows & Doors
650-592-9504; Fax: 650-592-9523
www.brotherswindows.com
San Carlos, CA 94070

Manufacturer of custom wood windows & doors: historical, traditional & modern; all styles & types; large selection of wood, glass & hardware options; large projects. *Write in No. 567*



The artisans at CENTURY WOODWORKING hand-carved this elaborate door in teak. Write in No. 368

Century Woodworking, Inc.
800-448-7809; Fax: 860-379-1052
www.centurywoodworking.com
Pleasant Valley, CT 06063

Manufacturer of custom windows & doors incorporating traditional joinery & energy-efficient weatherstripping; numerous glazing options; single- or double-glazed; tempered or antique leaded glass; true divided-lite sashes. *Write in No. 368*

Coppa Woodworking
310-548-4142; Fax: 310-548-6740
www.coppawoodworking.com
San Pedro, CA 90731

Manufacturer of screen & storm doors in 160 styles: odd sizes; arch-top doors & built-in dog doors; any color stain or paint; pine, Douglas fir, red oak, mahogany, cedar & redwood; Adirondack furniture & benches. *Write in No. 9600*

Cumberland Woodcraft Co.
800-367-1884; Fax: 717-243-6502
www.cumberlandwoodcraft.com
Carlisle, PA 17013

Manufacturer of screen & storm doors: paneled & carved doors, porch swings, porch trim, wall-units & fireplace surrounds; select hardwoods with exotic veneers (Spanish cedar & mahogany); hand-crafted; stock & custom sizes & designs; licensee of the Victorian Society in America for wood trim. *Write in No. 1310*



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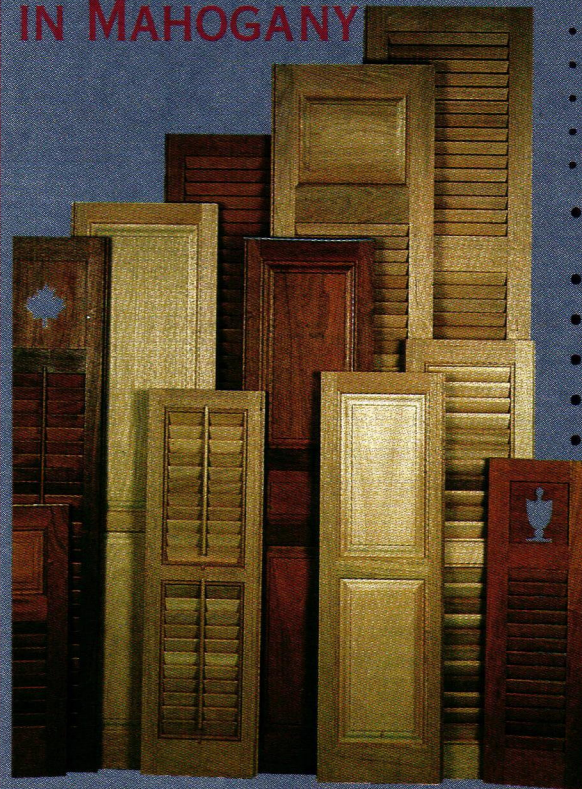
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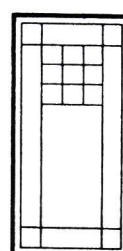
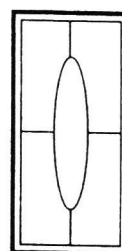
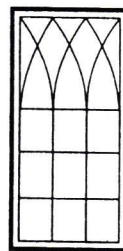
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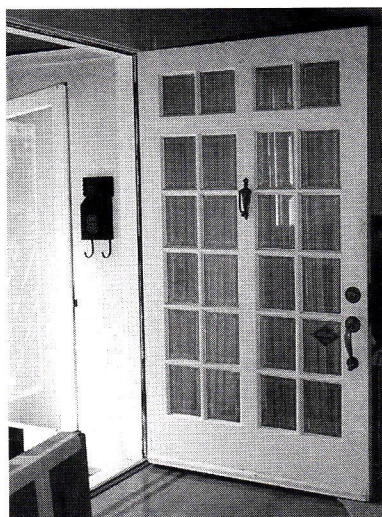
Manufacturer of historically styled overhead wood garage doors: many replicate carriage & vintage swing & folding doors, but function as overhead doors; matching service for doors; clear-grade Western red cedar & other species as specified; hand crafted; stock & custom products.



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www.doorsbydecora.com
Montgomery, AL 36109

Manufacturer of doors, art-glass sidelites, transoms & complete entryways: custom doors & entryways; paneled, French & distressed doors; leaded or beveled glass, or with solid raised panels; staining, finishing & hardware; Honduras mahogany, oak, ash, alder & cypress.



The artisans at DRUMS SASH & DOOR built this custom extra-wide, multiple-lite doorway. Call for more information.

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www.drumssashanddoor.com
Drums, PA 18222

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www.enjo.com
Staten Island, NY 10302

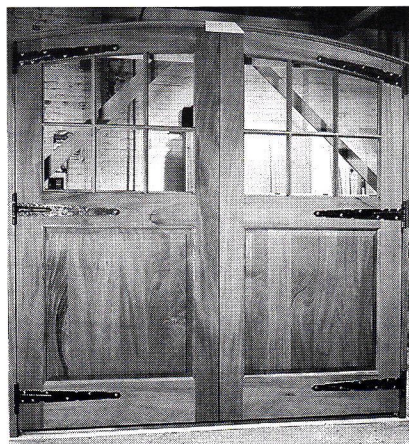
Manufacturer of custom-designed all-wood windows & doors: in any size/shape; true divided lites; unusual muntin patterns; choice of weatherstripping. *Write in No. 717*



This elaborate hand-carved door is the work of ERIK WYCKOFF ARTWORKS. Write in No. 298

Erik Wyckoff Artworks
612-617-0446; Fax: Same as phone
2303 Kennedy St. NE
Minneapolis, MN 55413

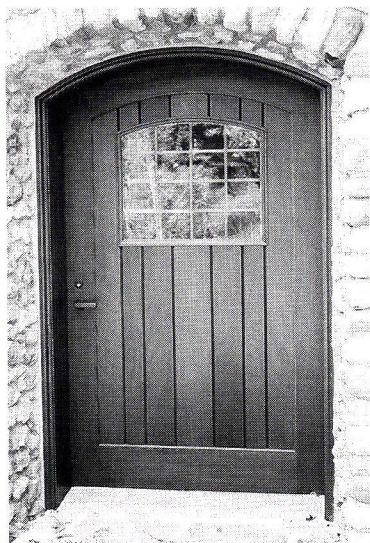
Custom designer & fabricator of hand-carved architectural woodwork: original entry, interior & wine cellar doors; most wood species. *Write in No. 298*



These garage doors are the custom work of FINE WOODWORKS. Write in No. 807

Fine Woodworks, Inc
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173 6th St.
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www.grabillwindow.com
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Custom fabricator of doors & entryways, wood windows in casement, awnings & traditional double-hung units with weight-&-pulley operation: custom profiles & hardware; historically accurate custom windows with leaded- & stained-glass options; solid-bronze hardware in various finishes. *Write in No. 1910*



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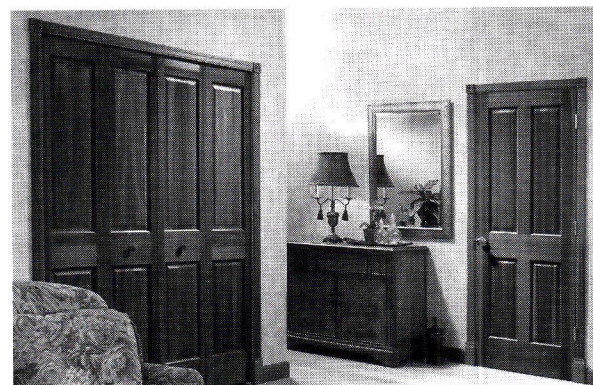
Full-line architectural millwork firm: wood windows & doors with many glazing, wood, size & shape options; moldings, columns & specialty hardware. *Write in No. 1067*



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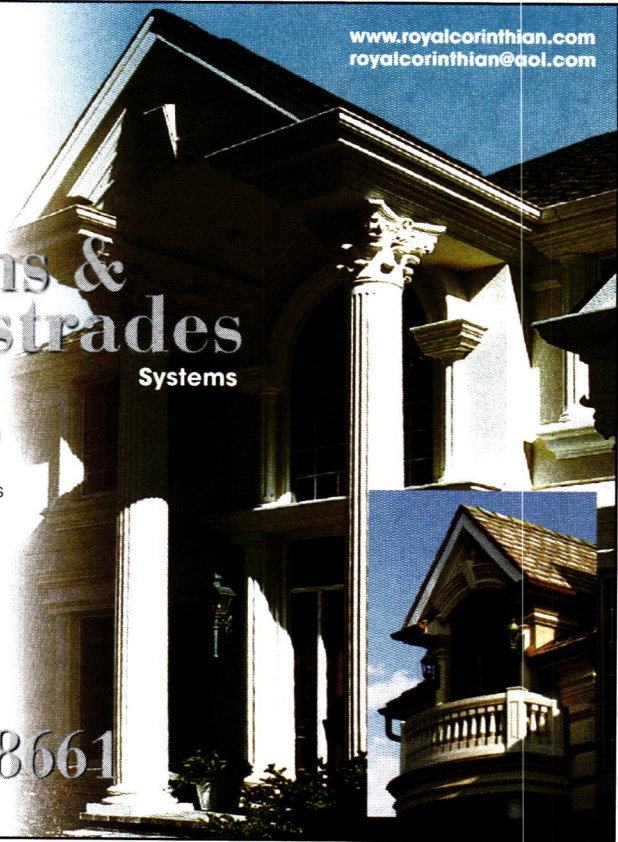
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HULL HISTORICAL MOLDING CATALOG



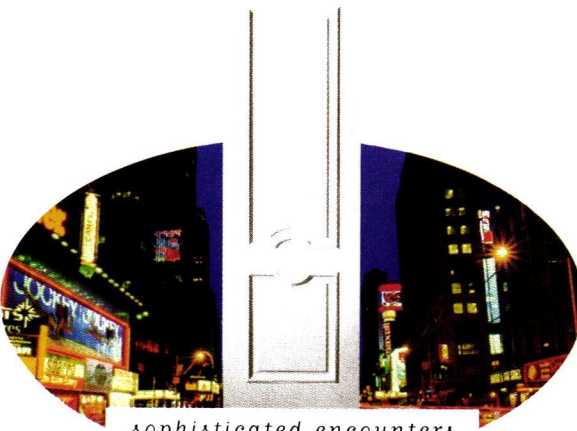
For the first time ever, 650 historically accurate, hard-to-find moldings have been cataloged and dated by the experts at Hull Historical. This unique and definitive collection of standard moldings from 1870-1940 is easy-to-use and historically accurate. It is an ideal resource for your next commercial or residential restoration.

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HULL HISTORICAL
www.hullhistorical.com

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www.bolectiondoor.com

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- Many traditional hardware options
- Custom sizes and shapes
- Paneling and chair rail also available

ASSELIN SA
10 Bd. Auguste Rodin, BP-95 79102 Thouars-cedex France
Tel. US (207) 541-3626 FAX US (207) 253-5359
www.asselin.fr

WRITE IN NO. 8031

BUYING GUIDE TO WOOD DOORS



This cottage door from HISTORIC DOORS BY HENDRICKS WOODWORKING is based on a rural English design. Write in No. 3570

Historic Doors by Hendricks Woodworking
610-756-6187; Fax: 610-756-6171
www.historicdoors.com
Kempton, PA 19529

Custom manufacturer of wood windows & doors: circular casings & moldings for doors & windows; restoration & period-style construction. *Write in No. 3570*



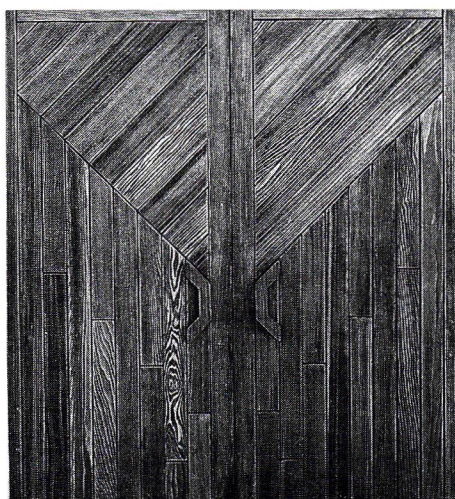
Hull Historical Millwork
817-332-1495; Fax: 817-332-1496
www.hullhistorical.com
Fort Worth, TX 76104

Supplier of historically accurate doors, windows, columns, paneling & moldings: double-hung windows with weights & pulleys to match historic profiles; custom fabrication & replication; casings, moldings, paneling, doors, stairs & stair parts & windows; longleaf yellow pine, cypress & other woods as specified. *Write in No. 3016*



Joseph Millworks
541-894-2347; Fax: Same as phone
www.josephmillworks.com
Baker City, OR 97814

Manufacturer of custom doors, windows & millwork: new & restoration; Craftsman styles; true divided lites; mortise-&-tenon construction in recycled Douglas fir. *Call for more information.*



KAYLIEN's durable wood doors, model #M2, are finished with paint or stain.

Kaylien, Inc.
800-748-5627; Fax: 619-448-5196
www.kayliendoors.com
Santee, CA 92071

Manufacturer of decorative doors & gates: paneled, carved, louvered, French & art glass; casing/moldings, complete entryways & art-glass sidelites; authentic wood-looking & metal-looking fiberglass; bronze, brass, copper & pewter finishes; available with fire ratings up to 90 min.



Custom wood doors made of Honduras mahogany are the specialty of KINGSLAND CO. Write in No. 4574

Kingsland Co. Doors
860-542-6981; Fax: 860-542-1752
www.kingsland-shutters.com
Norfolk, CT 06058

Manufacturer of entryways: custom-designed in Honduras Mahogany; doors, jambs & thresholds; single glass, insulated glass, true divided lites, leaded-glass sidelites & transoms; screen doors, storm doors & removable panel-screen porch enclosures with an option for glass; custom-designed for all applications. *Write in No. 4574*



La Compania Antigua
505-471-2971; Fax: 505-471-3648
www.lacompaniaantigua.com
Santa Fe, NM 87505

Supplier of custom doors & furnishings in antique styles. *Write in No. 820*



Maurer & Shepherd, Joiners
860-633-2383; Fax: 860-633-7231
122 Naubuc Avenue
Glastonbury, CT 06033

Manufacturer of historic reproduction architectural millwork: windows, doors, entryways, shutters & raised paneling; pine & mahogany. *Call for more information.*



Metropolitan Artifacts
770-986-0007; Fax: 770-457-8670
www.metropolitanartifacts.com
Atlanta, GA 30341

Importer of European & American architectural antiques: entryways & door hardware; fireplace mantels, lighting, bathtubs, sinks & garden ornamentation; custom design services. *Write in No. 308*



Millwork Specialties
800-592-7112; Fax: 718-965-3974
www.millwork-specialties.com
Brooklyn, NY 11215

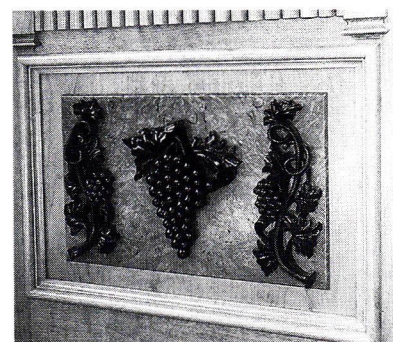
Custom millwork shop: wood doors, windows & entryways; porches, decks & millwork; landmark windows in late-18th- & 19th-century styles; doors & entryways; all wood species; bent, round & arched tops; window & door hardware. *Write in No. 3050*



Ohline Corp.
310-327-4630; Fax: 310-538-5742
1930 West 139th St.
Gardena, CA 90249

Supplier of custom shutters & louvered doors: wide louvers (4 sizes, 3 profiles) & narrow louvers; arches,

sunbursts, slope, quadrants & shoji screens; residential & commercial; wholesale only. *Write in No. 387*



PRICE & VISSER MILLWORK
custom fabricated these decorative painted wood fruit-shaped moldings for an entry door.

Price & Visser Millwork, Inc.
360-734-7700; Fax: 360-734-7941
2536 Valencia St.
Bellingham, WA 98226

Custom manufacturer of moldings, millwork & doors: straight-end radius molds in all species & profiles; reproduction & restoration of moldings.



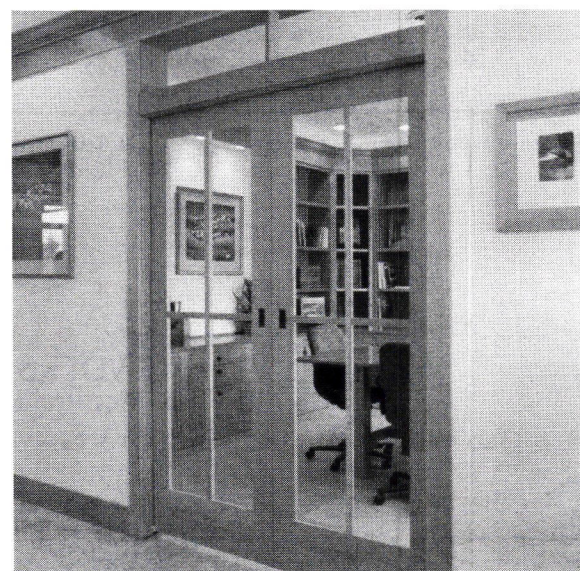
Rails & Stiles
205-980-2690; Fax: 205-980-2690
4110 Inverness Cliffs
Inverness, AL 35242

Supplier of non-standard millwork: hand-crafted fixed sashes, double-hung & casement windows; restoration & first-construction projects; products meet design & performance specifications of consumers. *Write in No. 390*



Reilly WoodWorks
800-792-3178; Fax: 631-208-0712
www.reillywoodworks.com
Calverton, NY 11933

Custom fabricator of wood windows & doors, cabinetry, moldings & architectural woodwork: casings/moldings, built-in & freestanding furniture, paneling, casework, carved & paneled wood doors; all wood species; new construction & renovation.



Interior entryways are one of the specialties of SELECT MILLWORK. Write in No. 840

Select Millwork Co.
269-349-7841; Fax: 269-349-5190
www.selectmillwork.com
Kalamazoo, MI 49009

Manufacturer of a wide selection of stock moldings, doors, paneling, staircasing & flooring; veneer or solid wood; all species; matching interior trim; guaranteed rigid quality control. *Write in No. 840*



BUYING GUIDE TO WOOD DOORS



SHEPPARD DOORS & GLASS designed the "Duracame" 36-in. wide door to match sidelites available in 10-, 12- or 14-in. widths. Write in No. 857

Sheppard Doors & Glass
832-644-2444; Fax: 832-644-2499
www.beveldoor.com
Humble, TX 77346

Manufacturer of Craftsman & Victorian-style stained- & leaded-glass doors, sidelites, transoms & entryways: custom stained & leaded glass; mostly mahogany; delivery & shipping anywhere. Write in No. 857



SIMPSON custom designed this 8-ft. knotty pine entry door with matching sidelites and transom.

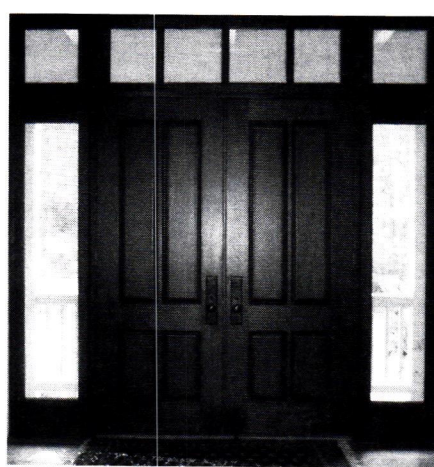
Simpson Door Co.
800-952-4057; Fax: 360-495-3295
www.simpsondoor.com
McCleary, WA 98557

Manufacturer of stile & rail entry & interior wood doors: Douglas fir, Western hemlock, American red oak, Honduras mahogany, knotty pine, maple & cherry; separate custom door facility manufactures special orders.



Skyline Windows
212-491-3000; Fax: 212-491-5630
625 W. 130 St.
New York, NY 10027

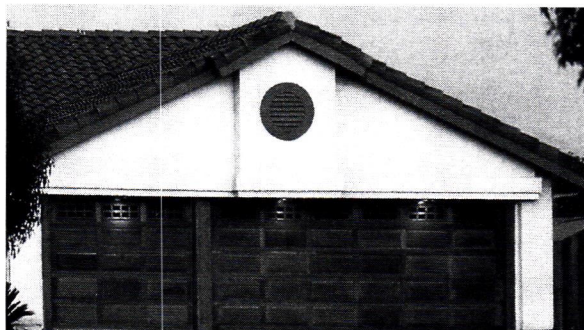
Supplier of restoration & reproduction windows for historical landmarks: wide variety of materials, shapes & types; residential, commercial & government installations. Write in No. 8870



SOUTHERN CUSTOM DOORS built these paneled doors in non-veneered wood to the customer's specifications.

Southern Custom Doors, Inc.
803-438-8115; Fax: 803-438-8118
www.scddoors.com
Lugoff, SC 29078

Custom fabricator of casing/moldings, doors, complete entryways, art-glass sidelites, transoms & leaded tub windows: paneled, French, pocket, plank & art-glass doors; mahogany, maple, poplar, walnut, sherry, teak, oak & alder.



SUMMIT DOOR custom manufactured this classic wood sectional garage door in Honduras mahogany.

Summit Door, Inc.
888-768-3667; Fax: 909-272-6367
www.summit-door.com
Corona, CA 92882

Manufacturer of custom wood sectional garage doors, sliding doors & entryways: new Mediterranean collection; unlimited variety of wood species & design possibilities; ornamental hardware options from Tuscan hardware collection; custom surfacing.



UPSTATE DOOR created this stain-grade mahogany round-top exterior door with 6-paneled sidelites over 1 panel and an 18-lite transom.

Upstate Door, Inc.
800-570-8283; Fax: 585-937-7015
www.upstatedoor.com
Cowlesville, NY 14037

Manufacturer of custom hardwood doors: interior/exterior & screen hardwood stile & rail doors; paneled, louvered, French, pocket & art glass doors; casings, moldings & complete entryways; South American mahogany, poplar, red oak, white oak, cherry & other hardwoods.



Versatile Sash & Woodwork, Inc.
503-238-6403; Fax: 503-238-0669
www.versatilesash.com
Portland, OR 97214

Manufacturer of wood doors & windows: duplication of existing woodwork in both residential & commercial applications; dealer for other suppliers. Write in No. 395



These historically accurate double doors from **THE WOOD FACTORY** can be used for interior or exterior applications. Write in No. 7120

Wood Factory, The
936-825-7233; Fax: 936-825-1791
111 Railroad St.
Navasota, TX 77868

Manufacturer of historically accurate millwork reproductions for interior & exterior applications: paneled & carved doors, gingerbread, mantels, finials, cresting, fancy-cut shingles, stair parts, railings & porch parts, columns, casing/moldings & art-glass sidelites; straight & curved/circular wood stairs; rails, balusters/spindles, newel posts & custom turnings; any species; parts for reproduction fences & restoration: redwood & cedar. Write in No. 7120



Wood Window Workshop
800-724-3081; Fax: 315-733-0933
839 Broad St.
Utica, NY 13501

Manufacturer of custom wood interior & exterior doors: all sizes & shapes; all domestic woods & tropical hardwoods; traditional mortise-&-tenon construction with solid stock or stave core stiles & rails; factory finish available. Write in No. 9640

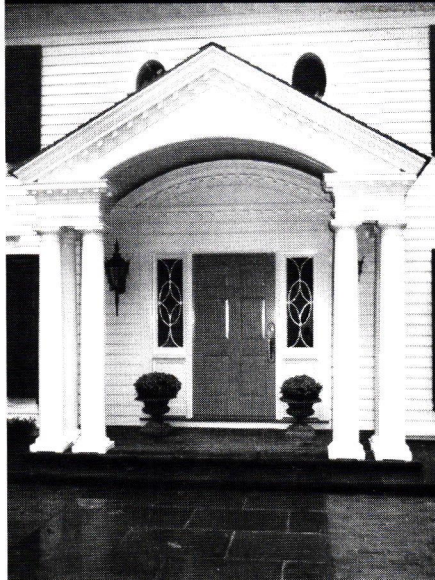


Zeluck Doors & Windows
800-233-0101; Fax: 718-241-8832
www.zeluck.com
Brooklyn, NY 11234

Manufacturer of hand-crafted custom wood windows & doors: round top, oval, round, casement, historic window replication & custom shapes; hardwood, mahogany, teak, cherry, cedar & other wood from responsibly managed forests; residential, commercial & historical/landmark projects. Write in No. 6920



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Options to suit your needs:

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- Glazing • Hardware

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Pleasant Valley, CT 06063-0164

www.centurywoodworking.com

E-mail: sales@centurywoodworking.com

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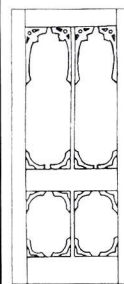
503-238-6403
FAX 503-238-0669

www.versatilesash.com

1420 SE Water Ave
Portland, Oregon 97214

WRITE IN NO. 395

Custom-Made Victorian Screen & Storm Doors



At Victoriana East, each door we make is made to enhance the entry door behind it. You can choose from one of our many styles, or design your own unique door.

Victoriana
EAST

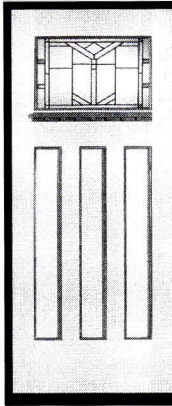
856-546-1882

Audubon, NJ

www.victorianaeast.com

WRITE IN NO. 1101

SHEPPARD DOORS & GLASS



Your front door
makes the first —
and best —
impression

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832.644.2499 Fax

And...see our
online catalogs
www.beveldoor.com
or
www.stainedglassdoor.com

WRITE IN NO. 857

**WWW.
period-homes.com**

The Internet Gateway
to Historical
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for Residential
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Charlestown, NH 03603

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and Warm Edge Insulated Glass

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and Specialty Glass to Spec.

Historical Wavy, Blast Resistant, and
Most Regular and Specialty Glasses

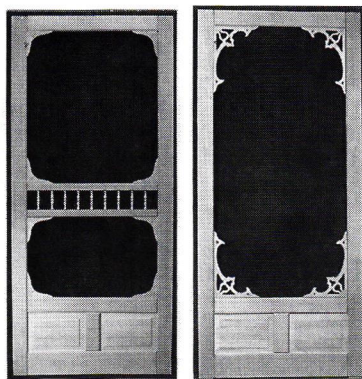
(603) 826-4660

WRITE IN NO. 419

BUYING GUIDE TO SCREEN DOORS

About This Buying Guide

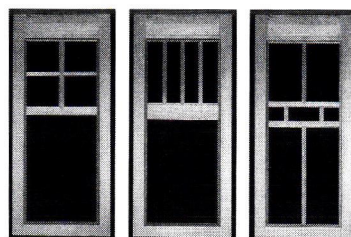
To create this Buying Guide, the Editors contacted suppliers of SCREEN DOORS from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the suppliers you'll find below because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.



Victorian detailing
is a feature of these
wood screen doors
from **COPPA
WOODWORK-
ING**. Write in No.
9600

Coppa Woodworking
310-548-4142; Fax: 310-548-6740
www.coppawoodworking.com
San Pedro, CA 90731

Manufacturer of screen & storm doors in 160 styles: odd sizes; arch-top doors & built-in dog doors; any color stain or paint; pine, Douglas fir, red oak, mahogany, cedar & redwood; Adirondack furniture & benches. Write in No. 9600



**CUMBERLAND
WOODCRAFT**
offers an extensive line
of hand-crafted
Victorian and tradi-
tional screen and storm
doors in Spanish cedar.
Write in No. 1310

Cumberland Woodcraft Co.
800-367-1884; Fax: 717-243-6502
www.cumberlandwoodcraft.com
Carlisle, PA 17013

Manufacturer of screen & storm doors: paneled & carved doors, porch swings, porch trim, wall-units & fireplace surrounds; select hardwoods with exotic veneers (Spanish cedar & mahogany); hand crafted; stock & custom sizes & designs; licensee of the Victorian Society in America for wood trim. Write in No. 1310

Drums Sash & Door Co., Inc.
570-788-1145; Fax: 570-788-3007
www.drumssashanddoor.com
Drums, PA 18222

Custom fabricator of replacement sash in all sizes & layouts, entryways & doors, moldings, raised-panel shutters & storm/screen doors: wide choice of profiles & woods; combination storm & screen doors with aluminum or brass wire; crossbuck combinations; pine, red oak, birch & Spanish cedar. Call for more information.

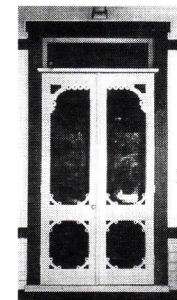
Great Northwest Storm & Screen Door Co.
800-895-3667; Fax: 425-576-0565
www.greatnwdors.com
Kirkland, WA 98033

Custom & standard designer & builder of architectural

wood doors: French, round & arched doors; Craftsman & contemporary; Douglas fir, oak, pine, mahogany, cedar & all exotic species. Write in No. 383

Kingsland Co. Doors
860-542-6981; Fax: 860-542-1752
www.kingsland-shutters.com
Norfolk, CT 06058

Manufacturer of custom-designed entryways in Honduras mahogany: doors, jambs & thresholds; single glass, insulated glass, true divided lites, leaded-glass sidelights & transoms; screen doors, storm doors & removable panel-screen porch enclosures with an option for glass. Write in No. 4574



VICTORIANA EAST manufactures a
full line of custom-built pine storm doors
with tempered safety glass and plexiglass
panels in 3/8-in. aluminum frames.
Write in No. 1101

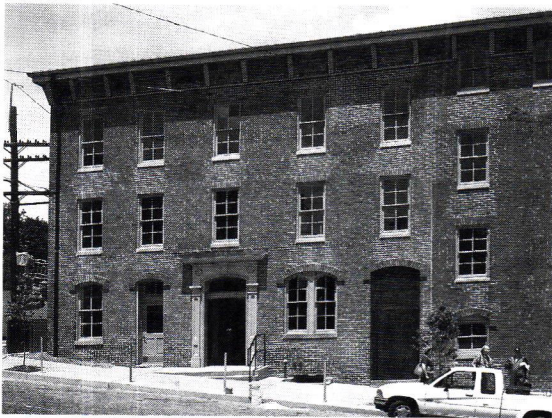
Victoriana East
856-546-1882; Fax: 856-546-1883
www.victorianaeast.com
Audubon, NJ 08106

Manufacturer & custom fabricator of screen & storm doors & screen/storm combinations: pine, oak, mahogany & cypress frames; aluminum & fiberglass screens; related hardware, shutters & porch parts. Write in No. 1101

BUYING GUIDE TO WOOD WINDOWS

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of WOOD WINDOWS from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the suppliers you'll find below because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.



ALLEGHENY RESTORATION repaired and remanufactured the wood windows for this private residence. Write in No. 1004

Allegheny Restoration
304-594-2570; Fax: 304-594-2810
www.alleghenyrestoration.com
Morgantown, WV 26507

Restorer of historic wood windows, doors & millwork; storefronts; church work. *Write in No. 1004*

Andersen Windows, Inc.
800-426-7691; No Fax
www.andersenwindows.com
Bayport, MN 55003

Manufacturer of wood windows & doors: contemporary & traditional styles.

Artistic Doors & Windows
800-ART-DOOR; Fax: 732-726-9494
www.artistic-doors.com
Avenel, NJ 07001

Manufacturer of custom & stock solid hardwood doors & windows: door thicknesses from 1-3/8 to 3 in.; reproduction of historical weight-&-chain windows & landmark doors. *Write in No. 363*

Asselin SA
207-541-3626; Fax: 207-253-5359
www.asselin.fr
Portland, ME 04104

Supplier of traditional French windows & doors: solid French oak or Moabi with classic cremone & espagnolette hardware; true divided lites; single or insulated glazing; custom sizes; French firm. *Call for more information.*

AWSCO Millwork
888-472-9726; Fax: 937-263-6542
www.awSCO.com
Dayton, OH 45427

Manufacturer of all-wood & vinyl-clad windows: louvered vents & custom-shaped windows; full-round, half-round, octagon, oval, elliptical, quarter-round, cathedral, springline, rectangular, quatrefoil, oxbow, Palladian & more; stock & custom; for use independently or in cupolas.

Bergerson Cedar Windows, Inc.
800-240-4365; Fax: 503-861-0316
www.bergersonwindow.com
Hammond, OR 97121

Manufacturer of custom wood windows & doors since 1977; many glazing options; milling to a 4/1,000th-of-an-in. tolerance; Western red cedar & other species; etched & beveled glass; paneled, French & art glass doors; casings/moldings, complete entryways, art-glass sidelites. *Write in No. 83*

Brothers' Custom Windows & Doors
650-592-9504; Fax: 650-592-9523
www.brotherswindows.com
San Carlos, CA 94070

Manufacturer of custom wood windows & doors: historical, traditional & modern; all styles & types; large selection of wood, glass & hardware options; large projects. *Write in No. 567*

Century Woodworking, Inc.
800-448-7809; Fax: 860-379-1052
www.centurywoodworking.com
Pleasant Valley, CT 06063

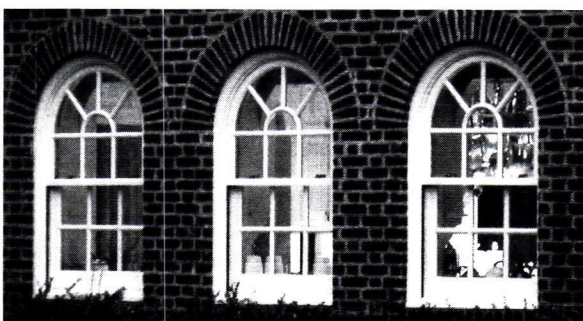
Manufacturer of custom windows & doors incorporating traditional joinery & energy-efficient weatherstripping; numerous glazing options; single or double glazed; tempered or antique leaded glass; true divided-lite sashes. *Write in No. 368*

Coppa Woodworking
310-548-4142; Fax: 310-548-6740
www.coppawoodworking.com
San Pedro, CA 90731

Manufacturer of screen & storm doors in 160 styles: odd sizes; arch-top doors & built-in dog doors; any color stain or paint; pine, Douglas fir, red oak, mahogany, cedar & redwood; Adirondack furniture & benches. *Write in No. 9600*

Drums Sash & Door Co., Inc.
570-788-1145; Fax: 570-788-3007
www.drumssashanddoor.com
Drums, PA 18222

Custom fabricator of replacement sash in all sizes & layouts, entryways & doors, moldings, raised-panel shutters & storm/screen doors: wide choice of profiles & woods; combination storm & screen doors with aluminum or brass wire; crossbuck combinations; pine, red oak, birch & Spanish cedar. *Call for more information.*



ENJO ARCHITECTURAL MILLWORK produces custom wood windows in any size and shape. Write in No. 717

ENJO Architectural Millwork
800-437-3656; Fax: 718-442-7041
www.enjo.com
Staten Island, NY 10302

Manufacturer of custom-designed all-wood windows & doors: in any size/shape; true divided lites; unusual muntin patterns; choice of weatherstripping. *Write in No. 717*

Fenestra-America
718-251-7387; Fax: 718-209-8273
22 Preston Court
Brooklyn, NY 11234

Manufacturer of custom all-wood & clad-wood windows: European casement, round top, oval & round; neoprene weatherstripping.

Grabill Windows & Doors
810-798-2817; Fax: 810-798-2809
www.grabillwindow.com
Almont, MI 48003

Custom fabricator of doors & entryways, wood windows in casement, awnings & traditional double-hung units with weight-&-pulley operation: custom profiles & hardware; historically accurate custom windows with leaded- & stained-glass options; solid-bronze hardware in various finishes. *Write in No. 1910*

Green Mountain Glass
603-826-4660; Fax: Same as phone
3 Depot St., P.O. Box 938
Charlestown, NH 03603

Manufacturer of glass for all-wood windows: small lite insulated glass with narrow sightline; many types of glass & various colors of spacers, both dual-seal silicone or warm-edge superspacer. *Write in No. 419*



H.I.C. WINDOW & DOOR hand-built new mahogany interior doors for this residence in Franklin, Tenn. Write in No. 1067

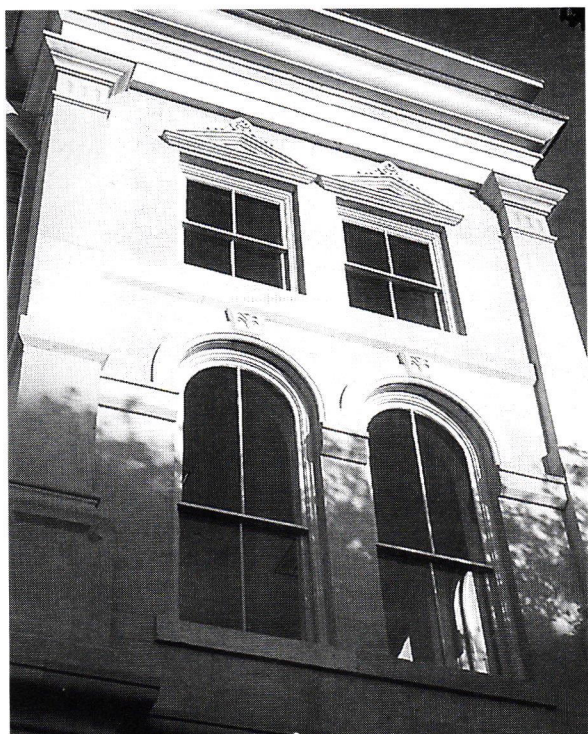
H.I.C. Window & Door Co.
615-371-8080; Fax: 615-377-3385
www.homeideacenter.com
Franklin, TN 37067

Full-line architectural millwork firm: wood windows & doors with many glazing, wood, size & shape options; moldings, columns & specialty hardware. *Write in No. 1067*

Historic Doors by Hendricks Woodworking
610-756-6187; Fax: 610-756-6171
www.historicdoors.com
Kempton, PA 19529

Custom manufacturer of wood windows & doors: circular casings & moldings for doors & windows; restoration & period-style construction. *Write in No. 3570*

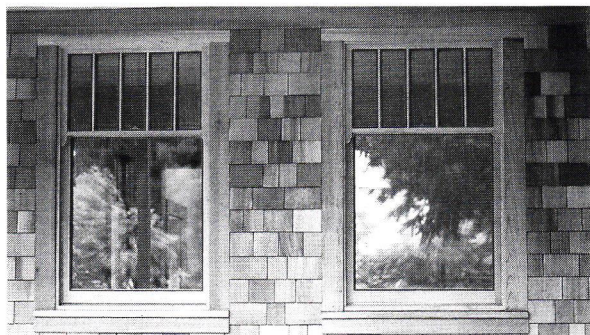
BUYING GUIDE TO WOOD WINDOWS



HULL HISTORICAL MILLWORK provided these historically accurate windows for this courthouse. Write in No. 3016

Hull Historical Millwork
817-332-1495; Fax: 817-332-1496
www.hullhistorical.com
Fort Worth, TX 76104

Supplier of historically accurate doors, windows, columns, paneling & moldings: double-hung windows with weights & pulleys to match historic profiles; custom fabrication & replication; casings, moldings, paneling, doors, stairs & stair parts & windows; longleaf yellow pine, cypress & other woods as specified. *Write in No. 3016*



These divided-lite windows from JOSEPH MILLWORKS were manufactured in Douglas fir. Call for more information.

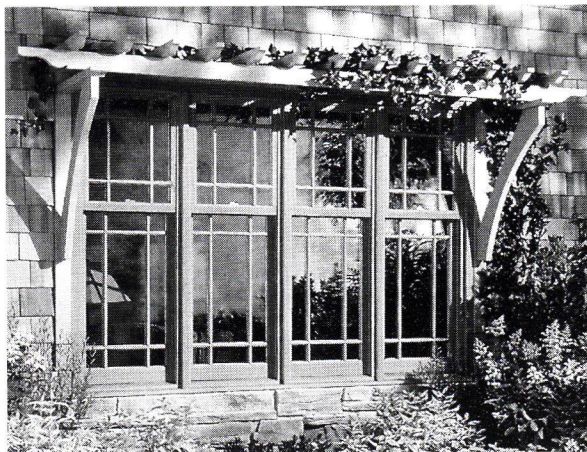
Joseph Millworks
541-894-2347; Fax: Same as phone
www.josephmillworks.com
Baker City, OR 97814

Manufacturer of custom doors, windows & millwork: new & restoration; Craftsman styles; true divided lites; mortise-&-tenon construction in recycled Douglas fir. *Call for more information.*



Kolbe & Kolbe Millwork Co., Inc.
800-477-8656; Fax: 715-845-8270
www.kolbe-kolbe.com
Wausau, WI 54401

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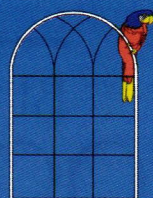
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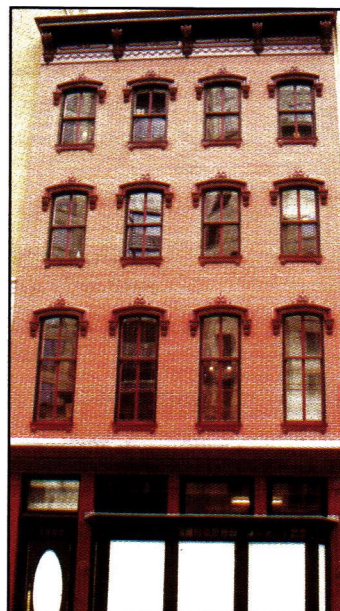
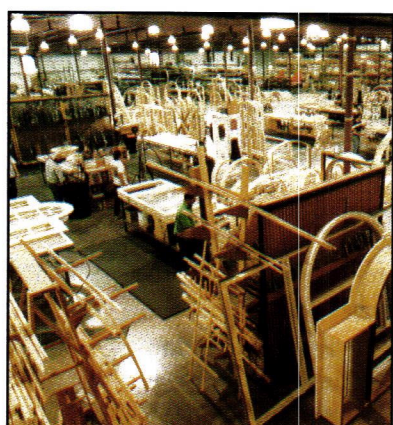
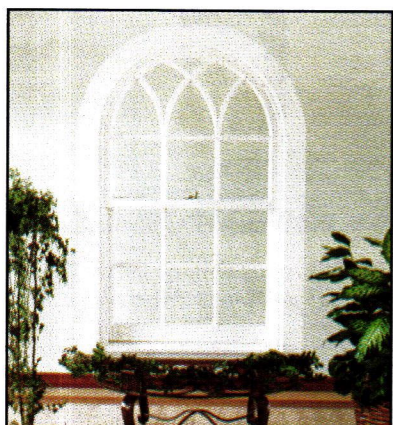
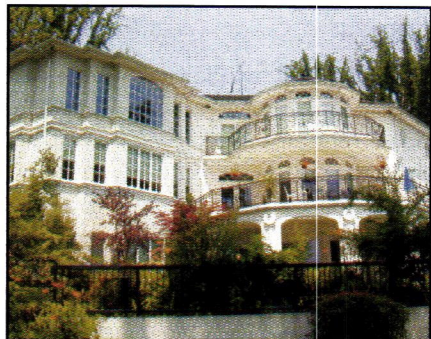
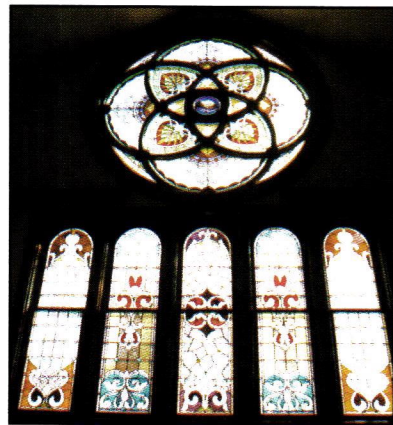
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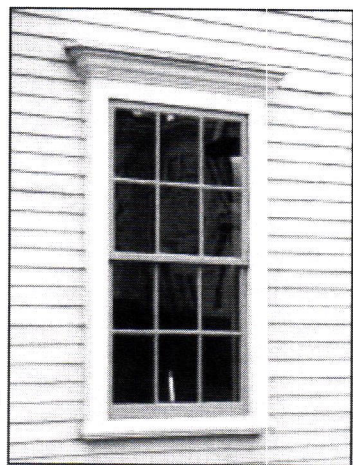
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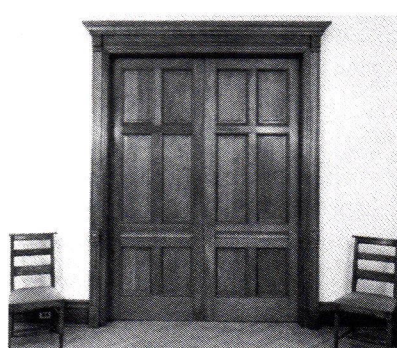
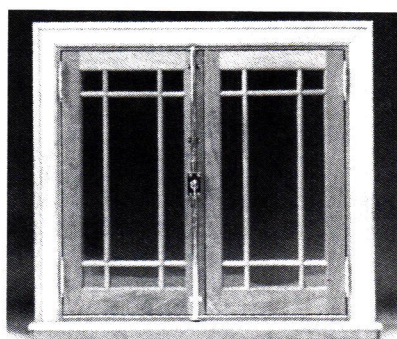
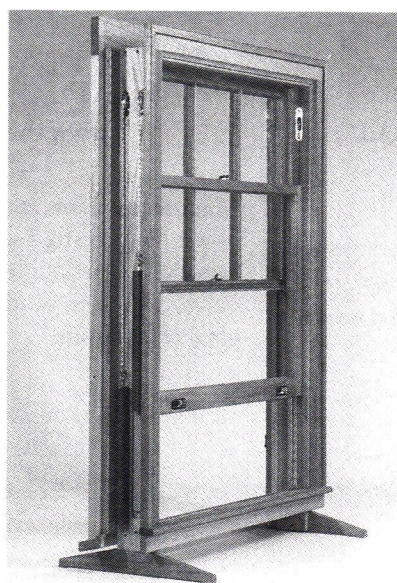
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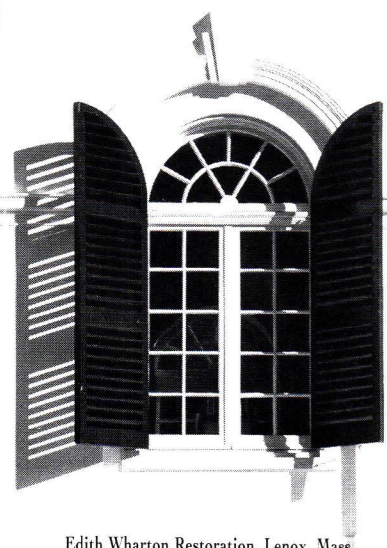
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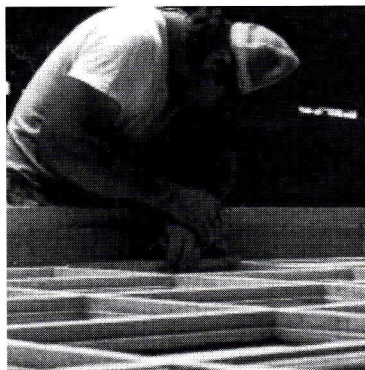
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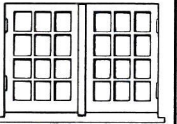
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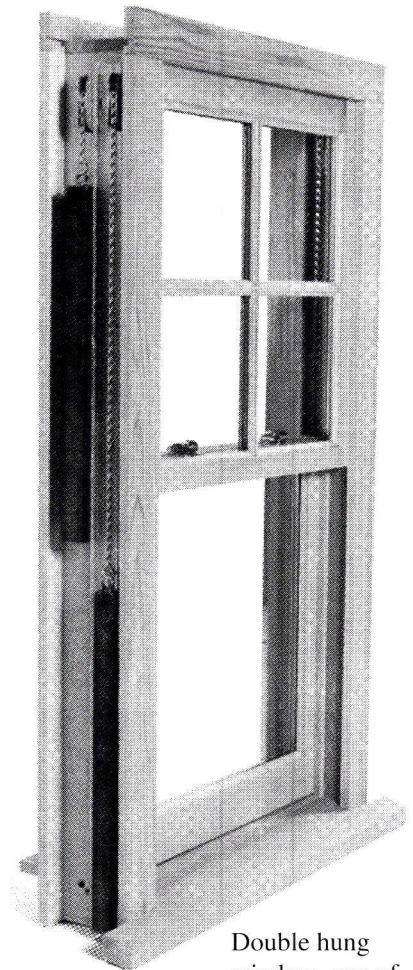
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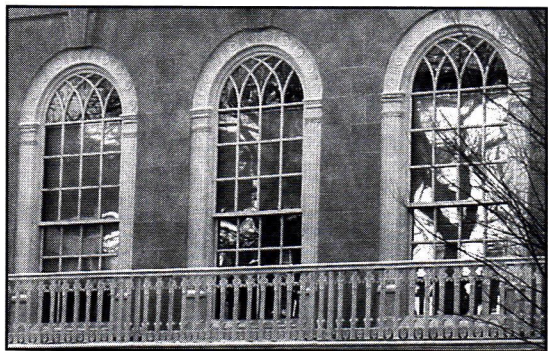


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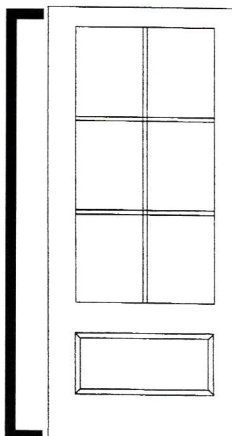
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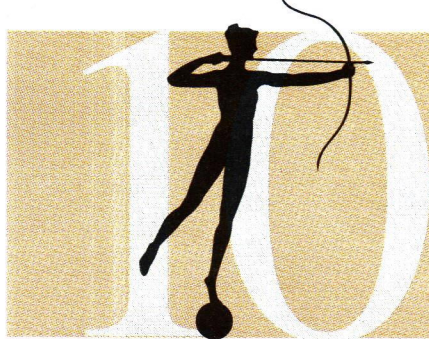
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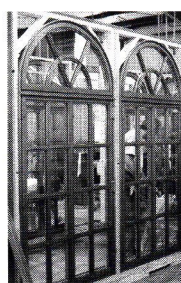
To create this Buying Guide, the Editors contacted suppliers of METAL WINDOWS from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the suppliers you'll find below because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

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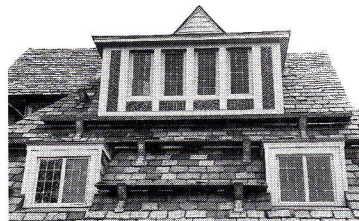
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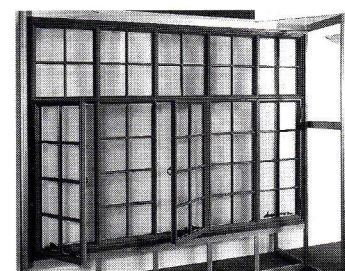
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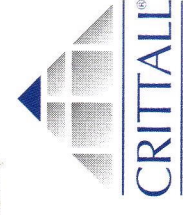
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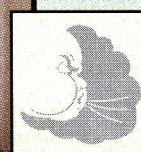
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Getting Shuttered

They protect buildings against break-ins. They serve as barriers to light, wind, noise, and the eyes of curious neighbors. And they never need ironing. Little wonder, then, that shutters — both exterior and interior — are common in 19th-century housing.

by Leslie Jay

The innovations of the last hundred years, from air conditioning to security systems, may have made shutters redundant. Today, even if outdoor pairs are operable, their purpose is primarily decorative. "I'd estimate that 95% of our customers don't close their shutters," says Rich Heggs, sales director for Timberlane Woodcrafters, Inc., in North Wales, Penn., which produces exterior models.

Nonetheless, people want to accessorize their windows with shutters that look as authentic as possible. In that case, start with the right material: wood. For outdoor applications, sources contacted for this article favor hardy, rot-resistant, easily painted species such as Western red cedar, Spanish cedar, and Honduras mahogany. Indoors, white pine, basswood, red oak, and poplar are commonly used.

because this design is vulnerable to the elements, we suggest applying a center control bar to a fixed-slat shutter. This way, you achieve the same look and have a more durable product. After years of painting, operable slats can become fixed."

Painting, by the way, is standard for shutters, although cedar pieces may be stained instead. To protect the top edges of exterior shutters, some companies sell aluminum and copper caps; if attached with silicone adhesive, they keep water out. Alternatively, Rob Hamm of Vixen Hill Manufacturing, Inc., a company in Elverson, Penn., which specializes in exterior shutters, tells customers to coat upper edges with a layer of poly-

and installed to fit the masonry opening is an option." To avoid costly mistakes, experiment with cardboard or plywood mockups.

Slight variations in dimension do not matter in decorative applications. But for functional shutters, accuracy is essential. Check every window. "In old houses, nothing is square," says Heggs. For that reason, it's better to measure the window width twice, at



In keeping with historic practice, Timberlane crafted paneled shutters for the first floor of this Victorian cottage, reserving louvered shutters for the second story. Inset (left) shows period-style hardware.



Green shutters from Beech River Mill accent a classic white house; tilt rods give the louvers an authentic look.



Kingsland's paneled shutters add texture to a 12-over-12 double-hung window set in a masonry house. Note the dramatic hinges required by the deep offset.



Shuttercraft's arch-top panel-over-louver shutters accent this half-round window. Traditional hardware and custom painting are specialties of the firm.

When it comes to design, the options are endless. High-end shutter companies offer an assortment of louvers, panels, and cutouts, as well as combination styles featuring, for example, a louvered segment and a panel, or a panel and a cutout. Prices average about \$200 to \$250 per pair for stock pieces and climb much higher for custom work.

To get the most value for your money, consider the shutters in their context. Don't feel obliged to stick with the same style for every story of the house. "Historically, people often installed panels on the first floor for privacy, and saved louvers for the upper floors, to admit light and air," says Heggs. Adjusting the rails and stiles — the horizontal and vertical elements in the shutter frame — can have tremendous visual impact. For example, when shutters flank double-hung windows, cross-rails may be used to separate upper and lower panels, echoing a pattern established by the glass.

If you're in the market for stationary outdoor shutters with louvers, the louvers should themselves be fixed, for practicality. Purists can incorporate a faux tilt rod, and, if possible, a mousehole — the aperture a functioning rod would slide into — to sustain the illusion that the louvers work. "We can make exterior shutters with moveable slats," explains Beverly Ouellette, co-owner of Beech River Mill Co., a shutter maker in Center Ossipee, N.H. "However,

urethane before priming.

Most suppliers will ship their goods raw, or factory primed and ready for two coats of color. Follow manufacturers' suggestions for either oil-based or latex formulas. Kingsland Co. in Norfolk, Conn., will prime its products white or gray, while others such as Madison, Conn.-based Shuttercraft, Inc., and Greenville, Ga.-based Shutter Depot — firms that make both outdoor and indoor styles — will finish shutters in any hue the client chooses. (Working louvers aren't a problem for Shuttercraft, promises owner Dwight Carlson: The company spray-paints them, to retain movement.)

Once you know what you want, the next step is to take good measurements. Outdoor shutters that are too narrow to offer complete window coverage immediately announce themselves as fake. "People order shutters to fit the opening," says Carlson. "For exterior shutters, measure where you would put the storm window or screen. The height is determined by the opening; you get the width by dividing the window in half."

Ironically, the right size can, in certain situations, appear wrong. Window openings in brick or masonry buildings tend to have deep offsets that wreak havoc with proportions. In these homes, "a shutter made to the sash size may look too small," cautions Liane Burke, treasurer/secretary for Kingsland Co., another manufacturer of exterior shutters. "Having the shutters made

the top and the bottom, and use the smaller number. Then deduct whatever amount the manufacturer suggests for clearance. To perfect the fit, rails and stiles can be shaved down on site. (If the shutters arrive pre-painted, ask that they be sent with extra paint, for touch-ups.) Similar principles govern interior installations, which usually involve working shutters or half-size shutterettes.

Before attempting to hang shutters, especially exterior ones, consult your supplier. Generally, outdoor shutters are mounted to the window frame or the area adjacent to the window, but not flush to the outside wall — the slight air gap will add visual depth and prevent moisture from accumulating. "Choosing hardware is complicated," admits Hamm. "You need to know the depth of the window, and the amount of bend required in the hinge." For clients who cherish period effects, many firms carry a wide selection of replica fittings, from strap hinges to holdbacks. Indoor shutters are hinged either directly to the window casing or to mounting strips.

Once they're up, shutters require little in the way of maintenance. Keep exterior shutters clean, examine them closely once a year, and repaint them every three to five years, to preserve the material. Indoor shutters, too, need periodic cleaning and repainting. "You don't have to throw them in the wash, like drapes," says Carlson. "In the long run, they're very economical." ♦

BUYING GUIDE TO SHUTTERS & SHUTTER HARDWARE

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of SHUTTERS & SHUTTER HARDWARE from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the suppliers you'll find below because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403

www.outwater.com
Wood Ridge, NJ 07075

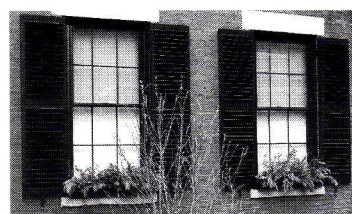
Supplier of more than 40,000 building products: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrades, door hardware, lighting, tin ceiling tiles, furniture & cabinet components, fireplace surrounds, wall coverings & wainscoting; solid-panel, fixed-slat & moveable-slat shutters; interior & exterior; stock & custom; wrought iron hardware. *Write in No. 335*



ATLANTIC SHUTTER SYSTEMS displays the *Raleigh combo*, *Manchester louvered* and *Babama* shutters, and the *Rockport board and batten*, of which they have a large inventory.

Atlantic Shutter Systems
888-786-4846; Fax: 843-399-0111
www.atlanticshuttersystems.com
Latta, SC 29565

Manufacturer of Synthex custom exterior shutters: solid-panel, fixed-slat, exterior & custom wood shutters; period hardware in stainless steel with black powder-coat finish.



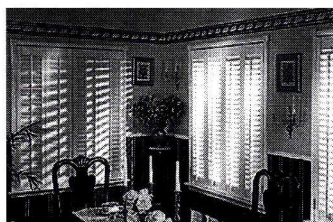
BEECH RIVER MILL fabricated these custom fixed-slat shutters, which feature scalloped corners projecting beyond the face of the frame. *Write in No. 4110*

Beech River Mill
603-539-2636; Fax: 603-539-1384
www.beechrivermill.com
Center Ossipee, NH 03814

Supplier of louvered doors & exterior wood shutters & hardware: duplication & authentic reproduction in any size & period; consultation, design, site visit & installation services; custom work. *Write in No. 4110*

Brandywine
610-948-5116; Fax: 610-948-5116
www.bufrage.com
Valley Forge, PA 19482

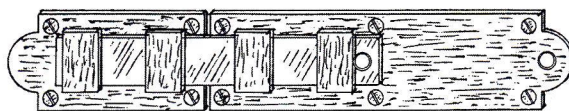
Restoration blacksmith: stock, custom & semi-custom hardware for interior & exterior applications; shutter hardware; wide range of regional & period variations. *Write in No. 405*



These 2-1/2-in. lower plantation shutters from **CUSTOM SHUTTERS** provide light control, insulation, and privacy for this formal dining room.

Custom Shutters, Inc.
800-323-8458; Fax: 903-488-3034
www.customshutters.com
Como, TX 75431

Manufacturer of interior plantation-style shutters: finished & unfinished; moveable slats; four sizes of functional elliptical louvers; stock & custom.



This wrought-steel shutter bolt is one of many styles of traditional hardware crafted by **JAMES PETERS & SON**. *Write in No. 1240*

James Peters & Son, Inc.
215-739-9500; Fax: 215-739-9779
1936 N. Front St.
Philadelphia, PA 19122

Supplier of period-style hardware: for shutters, doors & gates; wrought steel with a black finish; stable hinges, shutter dogs, pull rings, door latches & more; new reproduction hardware. *Write in No. 1240*

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www.customforgedhardware.com
Candler, NC 28715

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Kestrel Mfg. Co.
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www.diyshutters.com
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Manufacturer of European & American-style shutters for interior & exterior: classic & radius profiles; custom sizes & designs; residential & commercial; complete selection of hardware; closet doors, cabinet doors, folding screens & gate hardware; wrought-iron, brass, bronze, cast-iron, plastic & stainless-steel hardware.

Kingsland Co. Shutters
860-542-6981; Fax: 860-542-1752
www.kingsland-shutters.com
Norfolk, CT 06058

Manufacturer of exterior shutters in Honduras mahogany: louvered, raised-panel, cutouts & reproduction; mortise-&-tenon construction; copper caps, fixed control rods & hardware; paneled & louvered arched tops. *Write in No. 196*



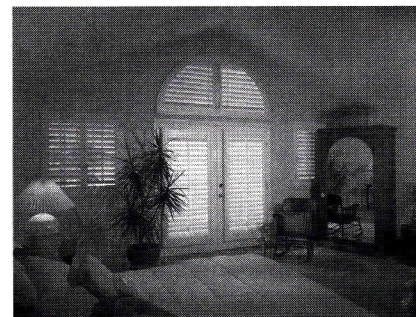
MAPLE GROVE RESTORATION fabricated this bank of paneled interior shutters. *Write in No. 5630*

Maple Grove Restorations
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www.maple-grove.com
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Glastonbury, CT 06033

Manufacturer of historic reproduction architectural millwork: windows, doors, entryways, shutters & raised paneling; pine & mahogany. *Call for more information.*



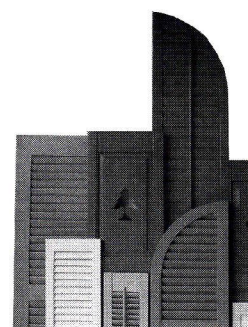
These shutter doors with an arched transom and shutter windows were fabricated using shutters from **OHLINE CORP.** *Write in No. 387*

Ohline Corp.
310-327-4630; Fax: 310-538-5742
1930 West 139th St.
Gardena, CA 90249

Supplier of custom shutters & louvered doors: wide louvers (4 sizes, 3 profiles) & narrow louvers; arches, sunbursts, slope, quadrants & shoji screens; residential & commercial; wholesale only. *Write in No. 387*

Shutter Depot
706-672-1214; Fax: 706-672-1122
www.shutterdepot.com
Greenville, GA 30222

Supplier of interior & exterior custom & stock shutters: 2-1/2-in. movable louvers; raised-panel & fixed louvers; finished or unfinished; shutter hardware. *Write in No. 6830*



SHUTTERCRAFT offers exterior shutters in cedar and interior shutters in basswood, poplar, and red oak. *Write in No. 5005*

Shuttercraft, Inc.
203-245-2608; Fax: 203-245-5969
www.shuttercraft.com
Madison, CT 06443

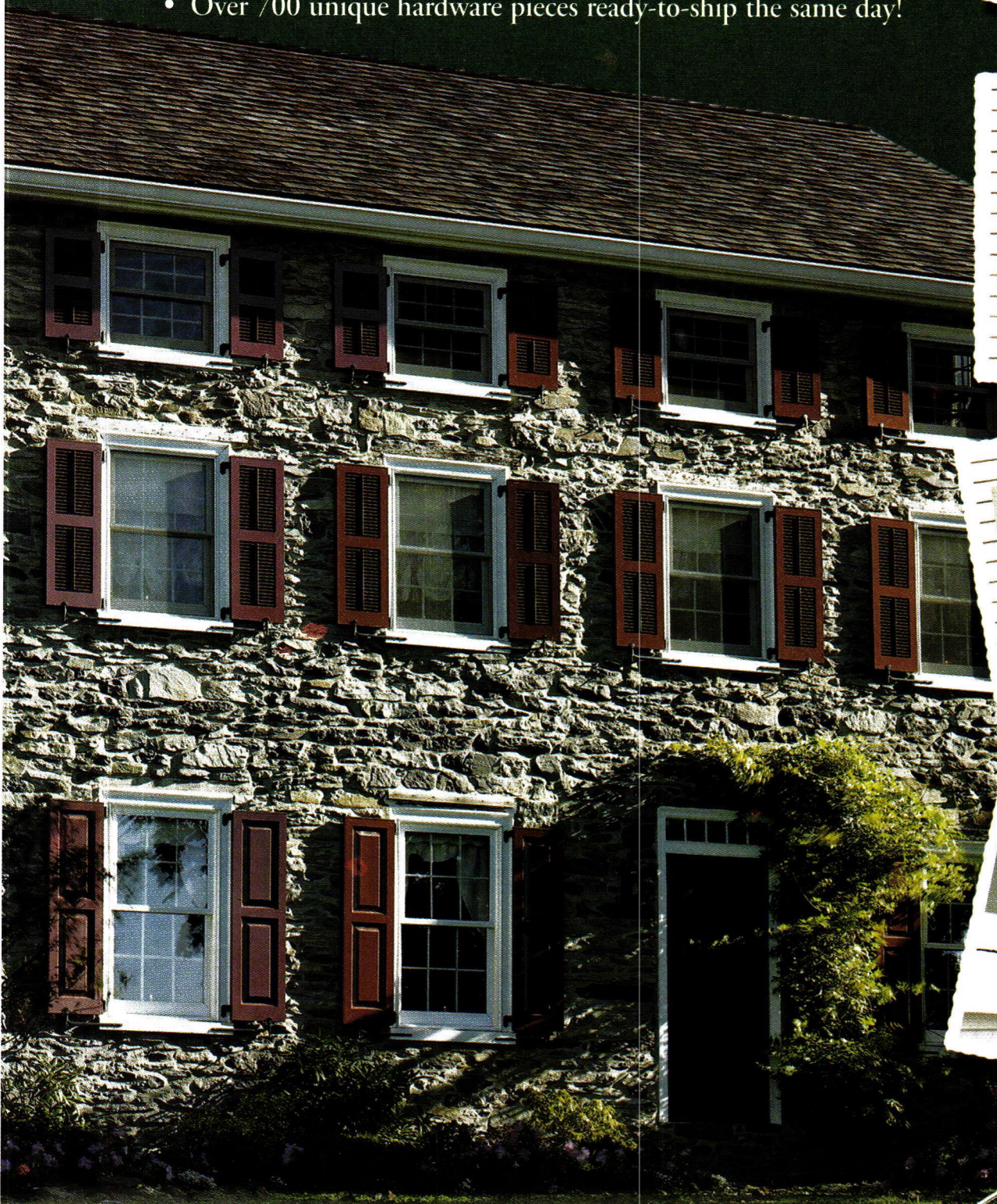
Manufacturer of wood shutters: interior & exterior; red cedar, basswood, poplar & red oak; traditional styles in all sizes; moveable louvers, fixed louvers, board & batten, raised panels, cut outs, hardware & full painting service; nationwide shipping. *Write in No. 5005*

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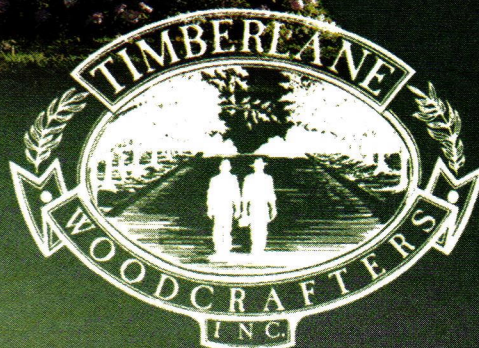
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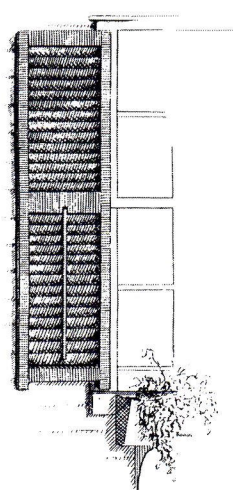
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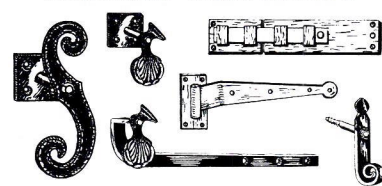
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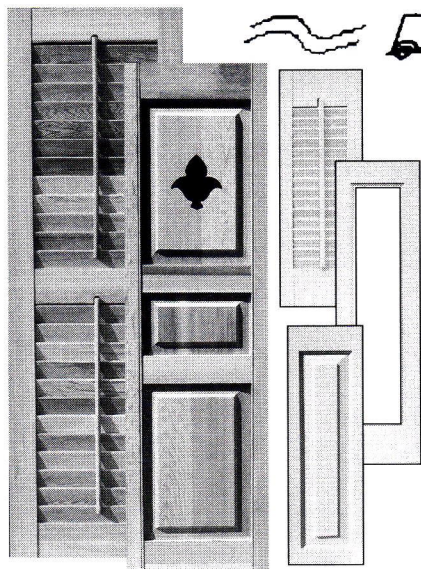
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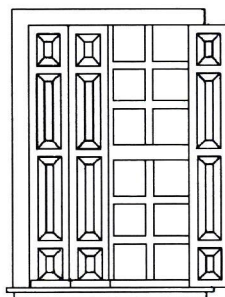
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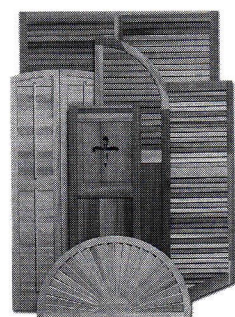
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www.shutterdepot.com



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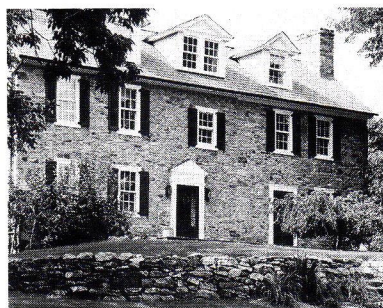
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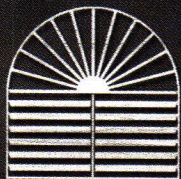
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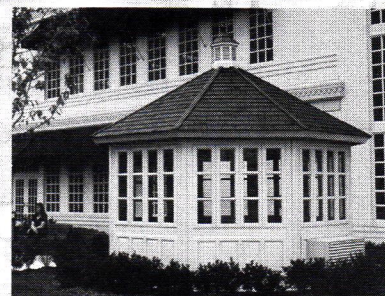
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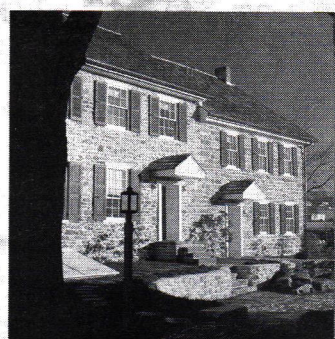
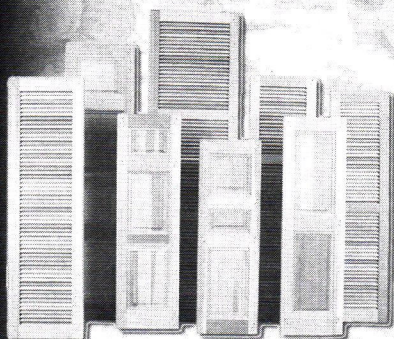
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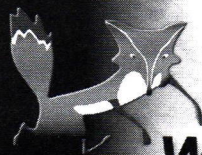
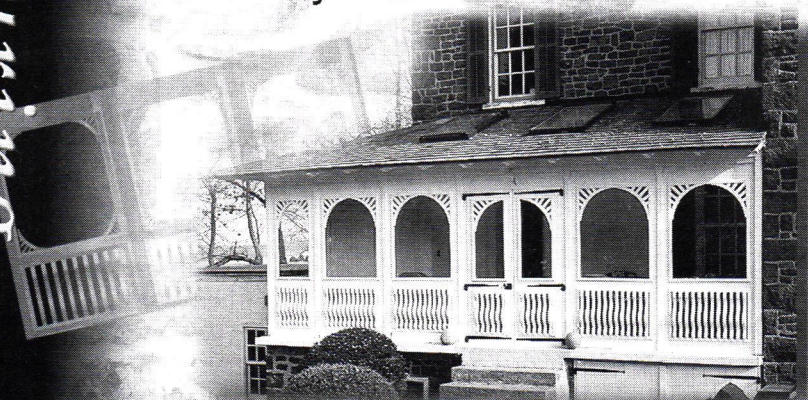
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BUYING GUIDE TO SCREEN & STORM WINDOWS

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of SCREEN & STORM WINDOWS from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the suppliers you'll find below because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.



ALLIED WINDOW supplied this custom color Historic One Lite B window for the Dankenbring residence in Cincinnati, Ohio. Write in No. 690

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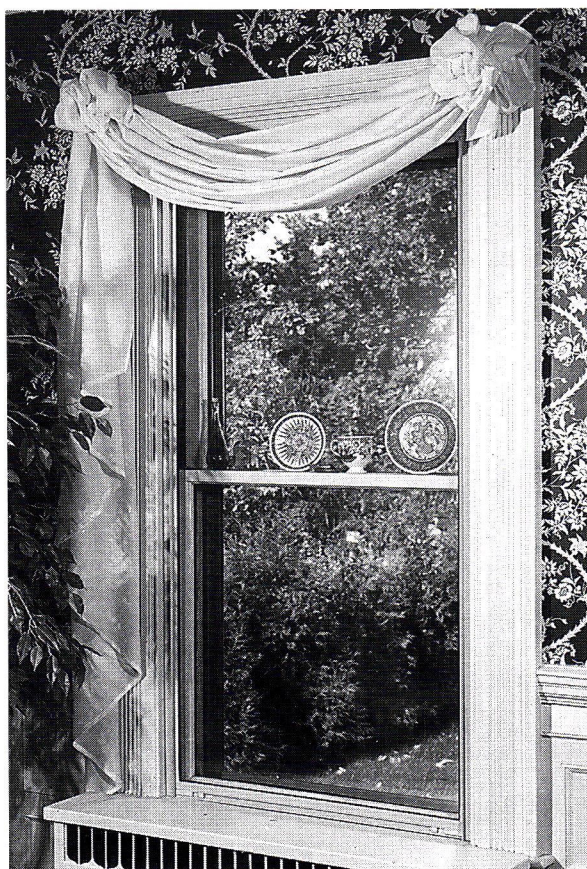
Manufacturer & custom fabricator of interior window systems: aluminum, storm/screen combos, round top & custom shapes; mechanical fastenings; acrylic, lexan, UV-resistant, standard, low-E & tempered, laminated & etched glass glazing. Write in No. 2390

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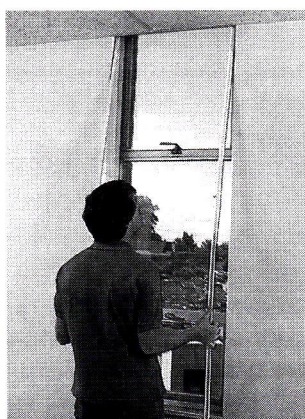
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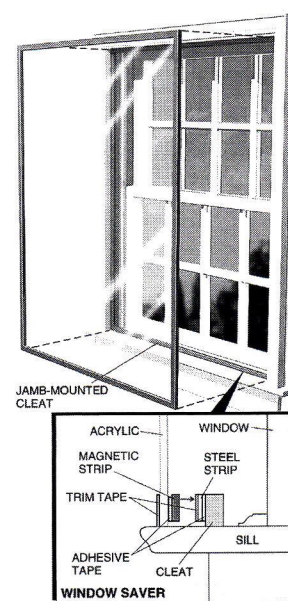
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www.window saver.com
Carlisle, MA 01741

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Winstrom Mfg. Corp.
800-WINSTROM; Fax: 708-748-8222
www.winstromwindows.com
Park Forest, IL 60466

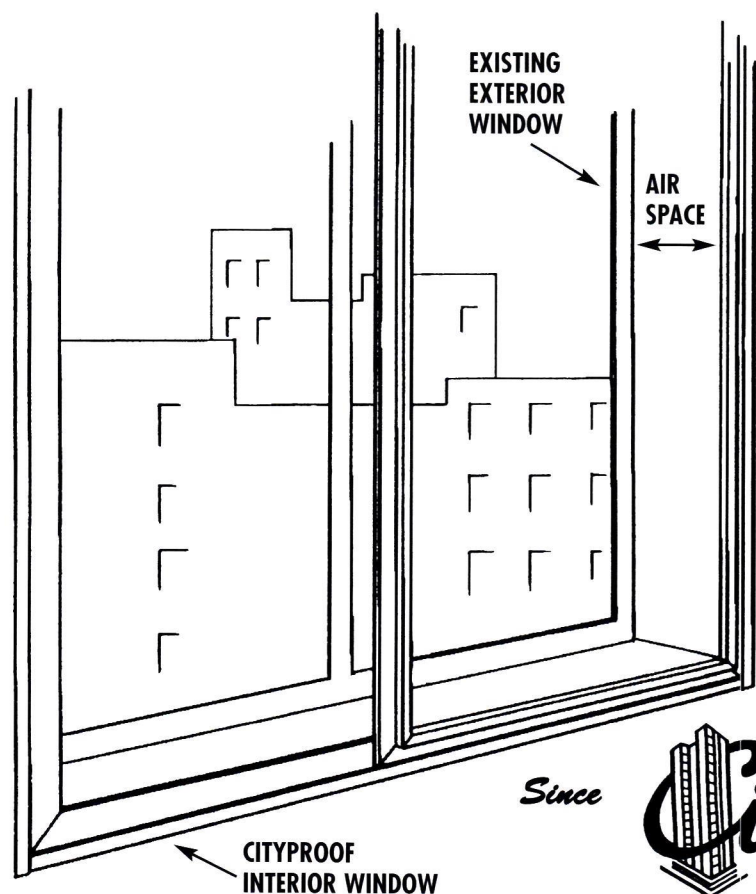
Manufacturer of storm windows: aluminum, storm/screen combo, round top & custom shapes; flange-type HS & DH styles; four-sided telescoping expander-type DH & PW; mechanical fastenings; glazing in acrylic, lexan, UV-resistant, standard glass, low-E & tempered glass.

Wood Window Workshop
800-724-3081; Fax: 315-733-0933
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Utica, NY 13501

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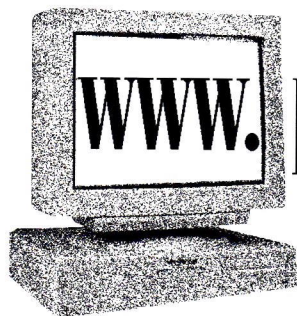
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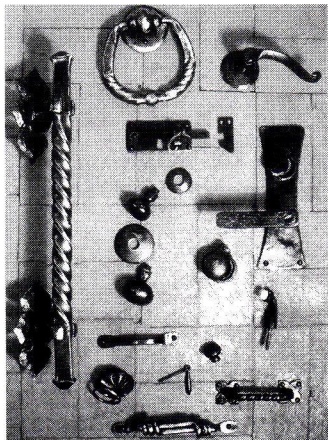
1-800-743-6207 • FAX (860) 651-4789
15 Herman Drive, Simsbury, CT 06070
www.stormwindows.com

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508-763-9224; Fax: 508-763-4305
www.baltica.com
Mattapoisett, MA 02739

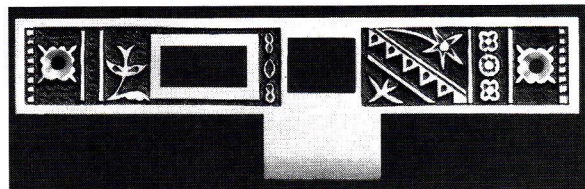
Manufacturer of hand-crafted European architectural fittings: custom door hardware, cremones, hinge finials, switchplates, window & cabinet hardware; patented designs; Gothic, Baroque & Moderne; drapery hardware, knobs, hinges, door knockers, door bells, push plates, lever handles & pocket-door hardware. *Write in No. 411*



CHRISTOPHER THOMSON IRONWORKS offers a variety of door hardware, including ring pulls, door stops, and several styles of knobs with escutcheons. *Write in No. 8069*

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www.ctiron.com
Ribera, NM 87560

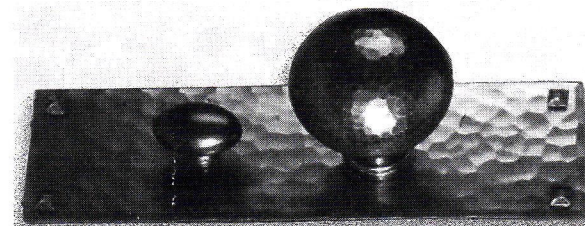
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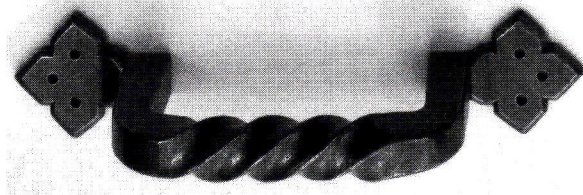


This hammered style piece from **CRAFTSMEN HARDWARE** incorporates a 2x7-in. escutcheon. *Write in No. 6980*

Craftsmen Hardware Co.
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www.craftsmenhardware.com
Marceline, MO 64658

Manufacturer & custom fabricator of Arts & Crafts-style copper hardware: knobs/escutcheons, lock sets, hinges, door knockers, door bells, push plates, kick

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www.erbutler.com
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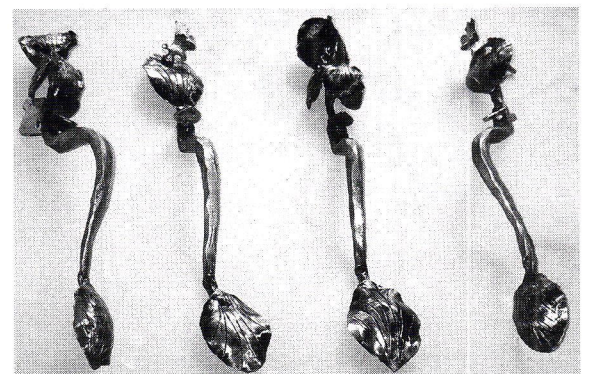
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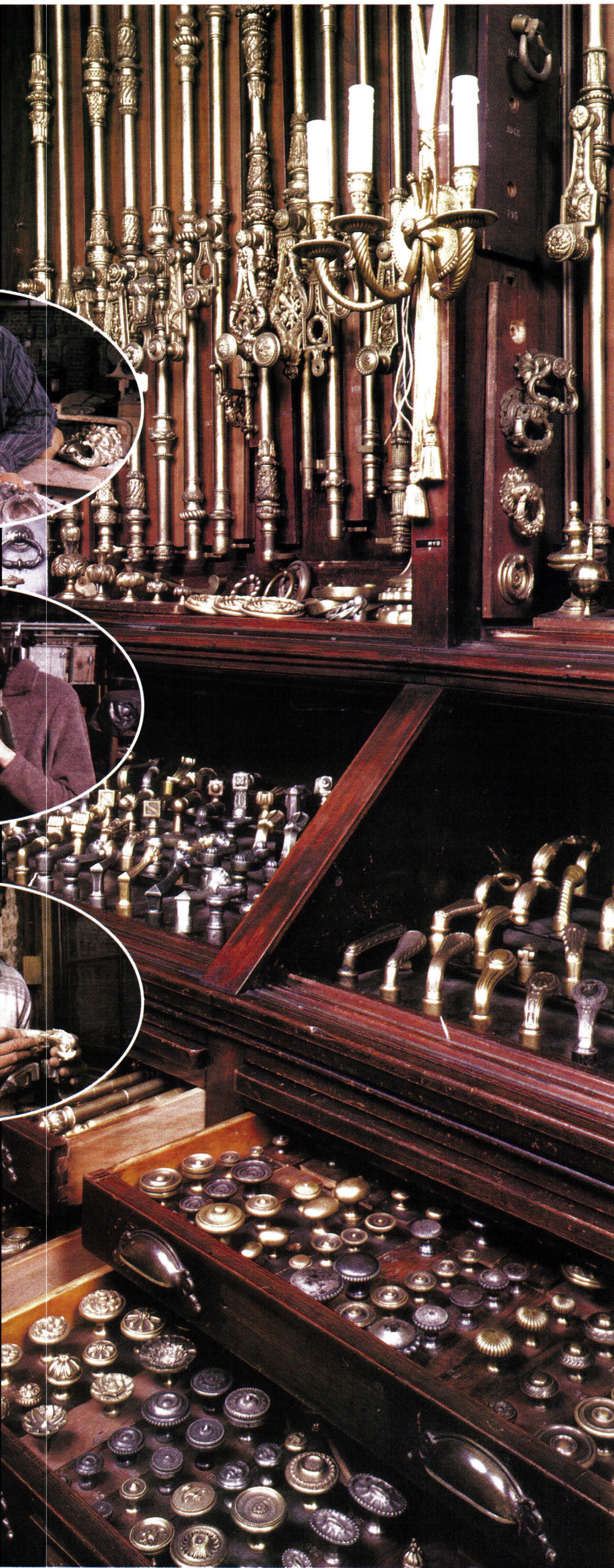


These forged iris door handles with forged-brass butterfly rosettes and brass thumb pieces were designed by **KAYNE & SON CUSTOM HARDWARE** for use with mortise locks. *Call for more information.*

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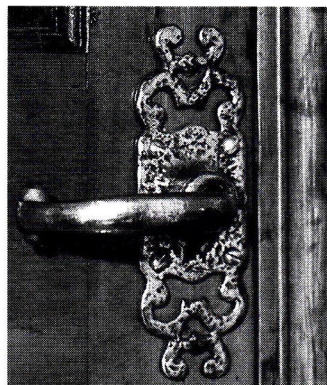
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www.millwork-specialties.com
Brooklyn, NY 11215

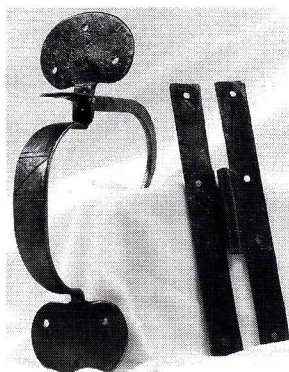
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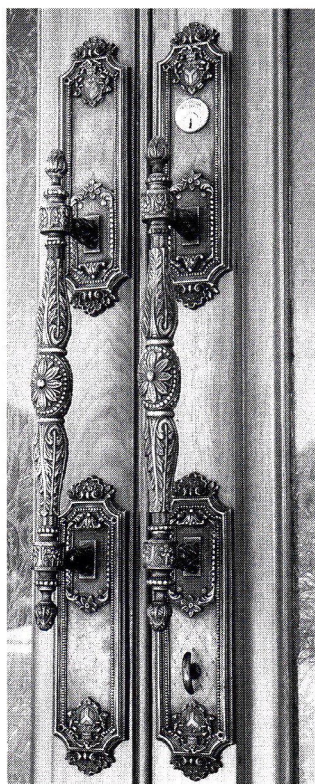
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This hand-forged period hardware was fabricated by the artisans at **OLD SMITHY SHOP**. *Write in No. 285*

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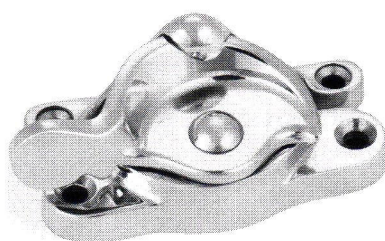
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This ornate Victorian silicon bronze door-pull set from **PATTEN DESIGN** measures 18-in. long and projects 3-1/2 in. *Write in No. 1520*

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Brattleboro, VT 05301

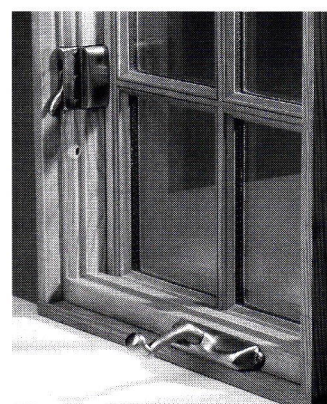
Manufacturer & designer of traditional hot-forged solid-brass window hardware: sash pulleys & chain, casement stays, locks, lifts, storm/screen hangers, bronze screen wire & sash weights; same day shipping for most items. *Write in No. 6001*



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Sun Valley Bronze
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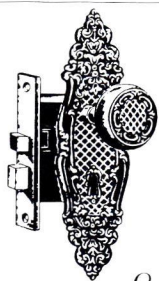
Manufacturer of solid bronze architectural hardware: door, cabinet, bathroom & kitchen hardware; hand-made & hand finished; knobs, lock sets, hinges, door knockers, door bells, push plates, lever handles, cabinet hardware, kickplates, surface bolts, pocket door hardware & more; silicon bronze/white bronze; casement hardware, window locks & sash locks. *Write in No. 136*



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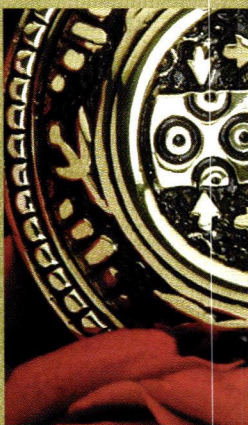
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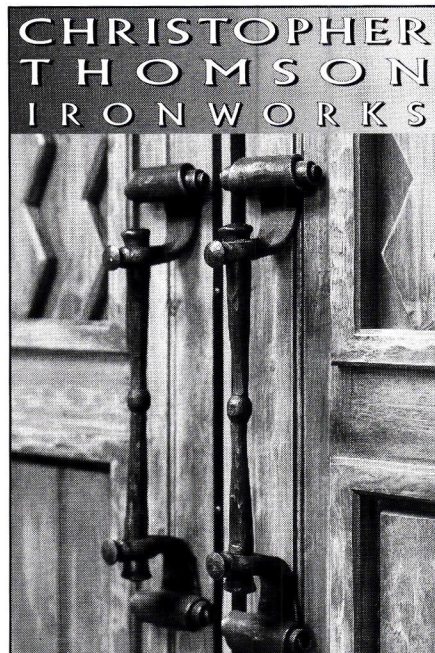
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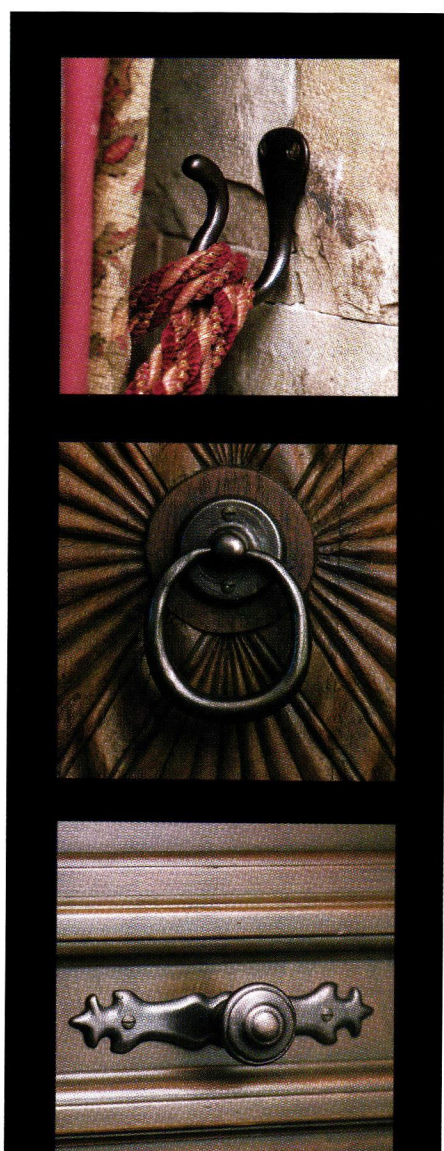
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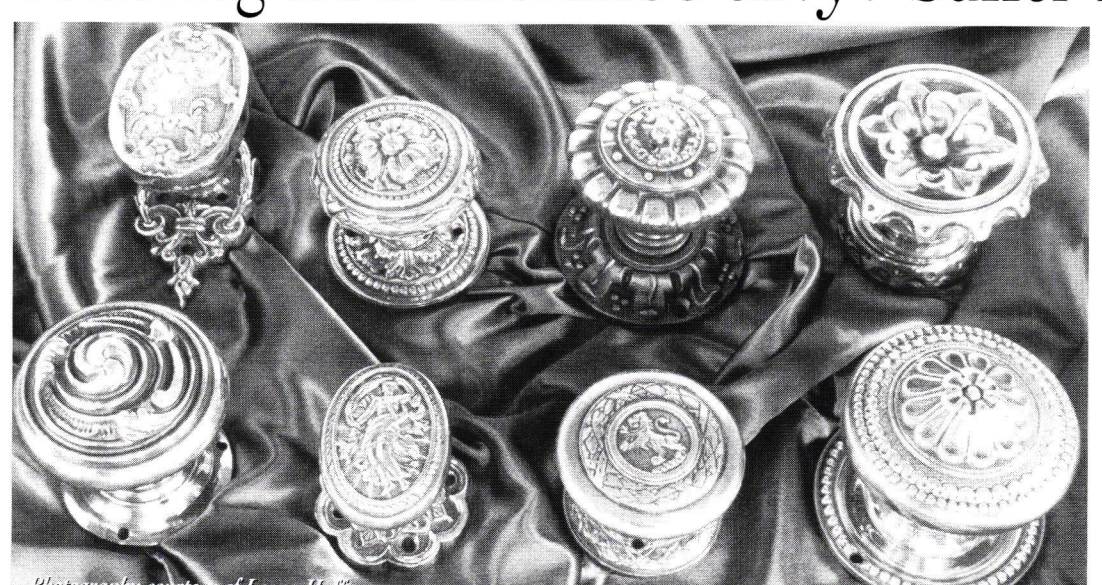
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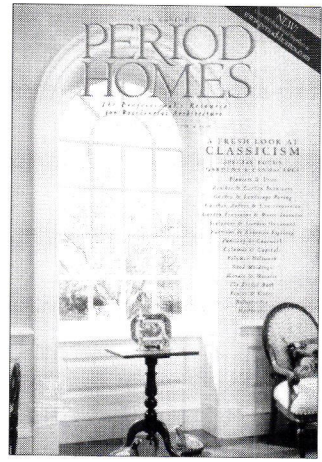
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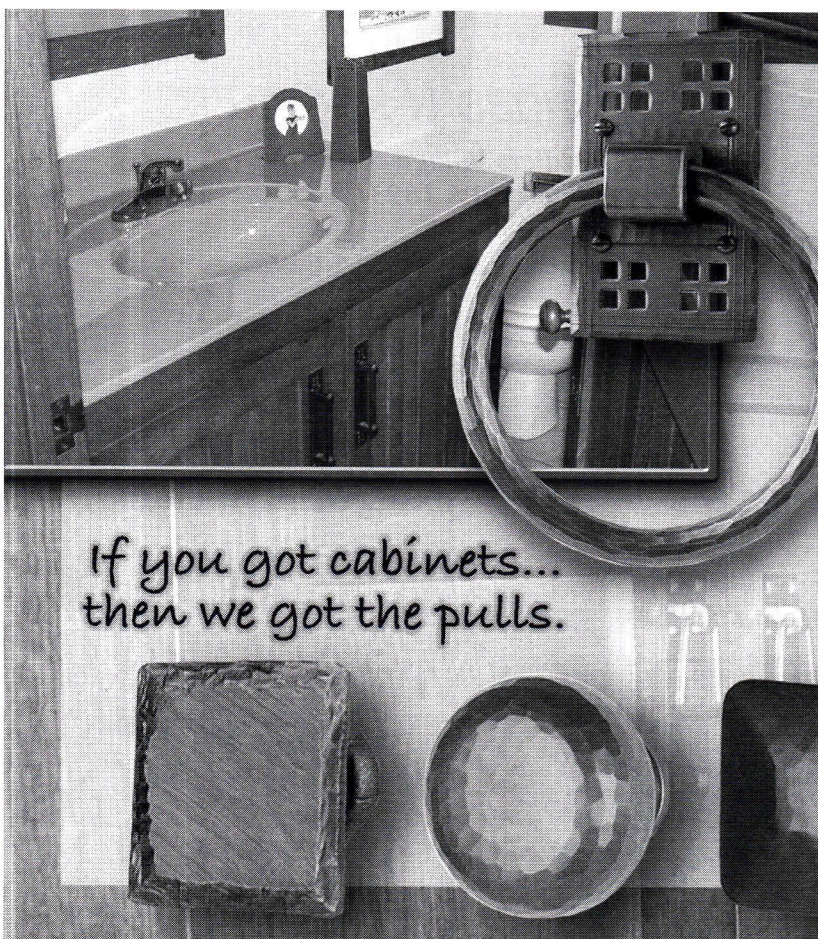
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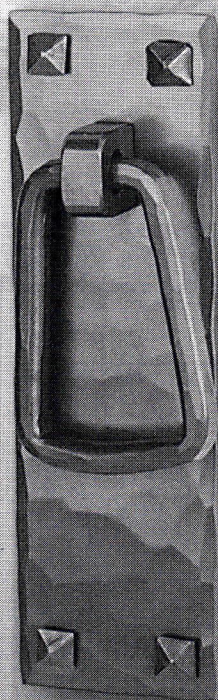
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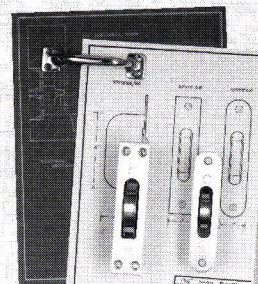
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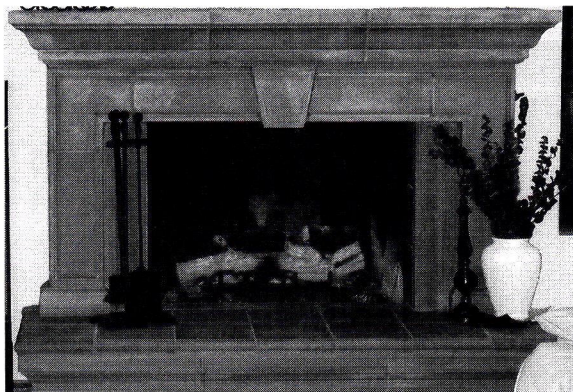
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Fax 802-258-2270
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508-430-2702; Fax: Same as phone
481 Main St., Rt. 28
Harwich Port, MA 02646

Designer & fabricator of hand-carved natural stone architectural & landscape furniture & ornament: fireplaces, mantels, columns & carved capitals; limestone, sandstone & marble; stone-enhanced antiques & architectural stone salvage; company made up of European-trained carvers & stone cutters. *Write in No. 372*



An in-house staff of pattern and mold makers at **CONCRETE DESIGNS** manufactures modular precast fireplace mantels. *Write in No. 5190*

Concrete Designs Inc.
800-279-2278; Fax: 520-624-5920
www.concrete-designs.com
Tucson, AZ 85713

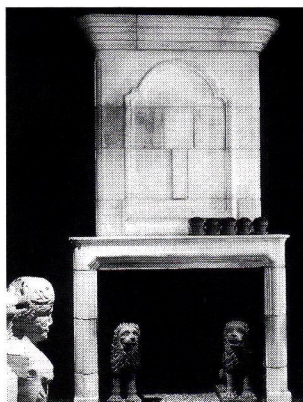
Manufacturer of over 1,600 precast stone & concrete & GFRG items: mantels, cornice moldings, door & window surrounds, balustrades, columns & capitals, brackets & corbels; stock, custom & antique mantels. *Write in No. 5190*

Cumberland Woodcraft Co.
800-367-1884; Fax: 717-243-6502
www.cumberlandwoodcraft.com
Carlisle, PA 17013

Manufacturer of fireplace mantles & surrounds; hand crafted in hardwoods & exotic veneers (Spanish cedar & mahogany); mantel kits & hand-carved accents; standard to custom sizes & designs. *Write in No. 1310*

Decorators Supply Corp.
773-847-6300; Fax: 773-847-6357
www.decoratorssupply.com
Chicago, IL 60609

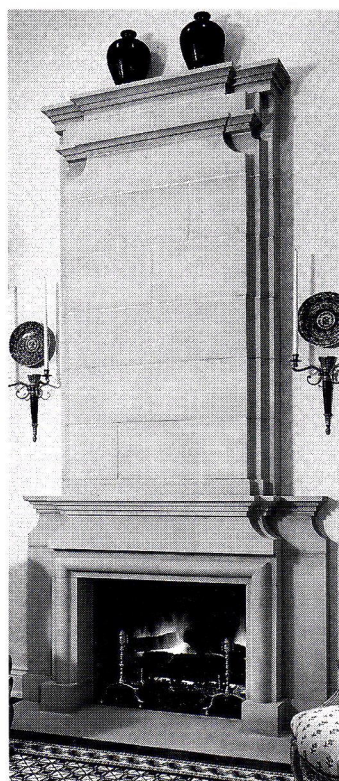
Supplier of 14,000 patterns for period architectural elements & molded ornament; ceiling medallions to mantels; plaster of paris, compo & wood; since 1893; set of five catalogs, \$30. *Write in No. 210*



*Antique carved French limestone mantels from the Loire Valley are the specialty of **DHS DESIGNS**. Write in No. 773*

DHS Designs
410-544-4358; Fax: 410-544-2705
www.dhsdesigns.com
Queenstown, MD 21658

Importer of carved French limestone mantels: 16th to 19th century; architectural artifacts; 18th- to 20th-century antique garden ornament; antique furniture & decorative arts. *Write in No. 773*



***DIXIE CUT STONE & MARBLE** carved the Regency mantel, model #F-110, from natural cut stone. Write in No. 279*

Dixie Cut Stone & Marble, Inc.
888-450-2858;
Fax: 989-777-8791
www.dixiestone.com
Bridgeport, MI 48722

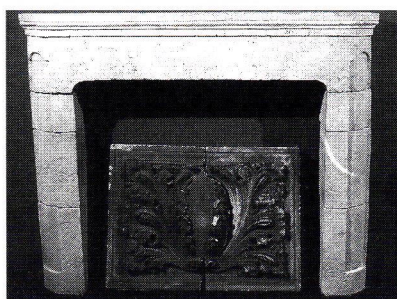
Custom fabricator of natural-stone fireplaces, carvings, door & window surrounds, balustrades, pilasters, columns & capitals; Indiana buff, Texas cream, Dolomite, Mankato gold & Alabama Shadow Vein limestones; Berea & red sandstones; load-bearing & ornamental columns up to 28-in. dia. & 10-ft. tall. *Write in No. 279*

DMS Studios
718-937-5648; Fax: 718-937-2609
www.dms-studios.com
Long Island City, NY 11101

Manufacturer & custom fabricator of hand-carved fireplace mantels & architectural & landscape ornament: historically accurate & custom projects; marble & limestone; statuary & fountains, benches, capitals & balustrades. *Write in No. 9100*

Dow Woodcarving
207-363-7924; Fax: Same as phone
www.archcarving.com
York, ME 03909

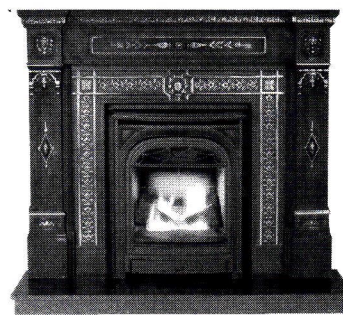
Custom carver & turner: hand-carved architectural, ornamental & nautical pieces; mantels, column capitals, doors, paneling, molding, signs & turnings; all wood species; all styles; restoration work.



***ELIZABETH STREET** fashioned this 52-1/2-in.-tall French limestone fireplace mantel after an early-19th-century style. Write in No. 3001*

Elizabeth Street
212-644-6969; Fax: 212-644-8090
www.elizabethstreetgallery.com
New York, NY 10021

Supplier of re-creations of period pieces: antique originals in stone & marble; stone & bronze benches; custom stonework; fireplace tools & accessories. *Write in No. 3001*



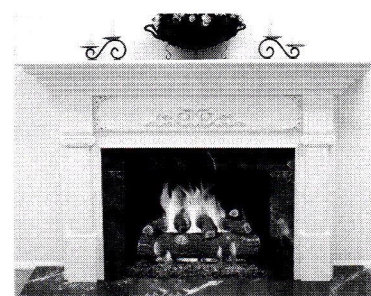
*The Gladstone-Sheffield cast-iron mantel is one of the many period models offered by **FIRES OF TRADITION**. Write in No. 297*

Fires of Tradition
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www.firesoftradition.com
Brantford, Ontario, Canada, N3T 5L6

Supplier of English period fireplace products: tubelined & transfer fireplace tile, gas grates, cast-iron inserts & mantels for wood, gas & electric applications; electric fireplaces; custom & stock mantels in carved & milled wood, slate & cast iron. *Write in No. 297*

Fischer & Jirouch
216-361-3840; Fax: 216-361-0650
www.fischerandjirouch.com
Cleveland, OH 44103

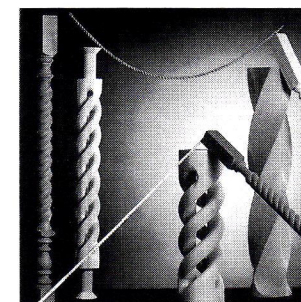
Manufacturer of hand-crafted architectural ornament for interior & exterior applications: casting & PC plaster; fireplace mantels, cornice moldings, door & window surrounds, ornamental ceilings, ceiling medallions, niches & domes, brackets & corbels; ornamental columns of wood & plaster/gypsum up to 34-in. dia. & 42-1/2-in. long; pilasters & capital bases; custom. *Write in No. 1960*



*The Estate Series from **FORSHAW OF ST. LOUIS** offers Ithaca, a hand-carved mantel in the style of the ancient Greeks. Write in No. 377*

Forshaw of St. Louis, Inc.
800-367-7429; Fax: 800-845-2689
www.forshaws.com
Bridgeton, MO 63044

Custom fabricator of hand-crafted mantels: cast stone & plaster; pine, oak, poplar, cherry & other solid hardwoods; custom- or ground-shipped unfinished & ready for paint or stain; precast mantels in 33-, 36-, 42- & 43-in. openings; custom wood mantels made to fit any size fireplace; stone mantels for 36-42-in. fireplaces. *Write in No. 377*

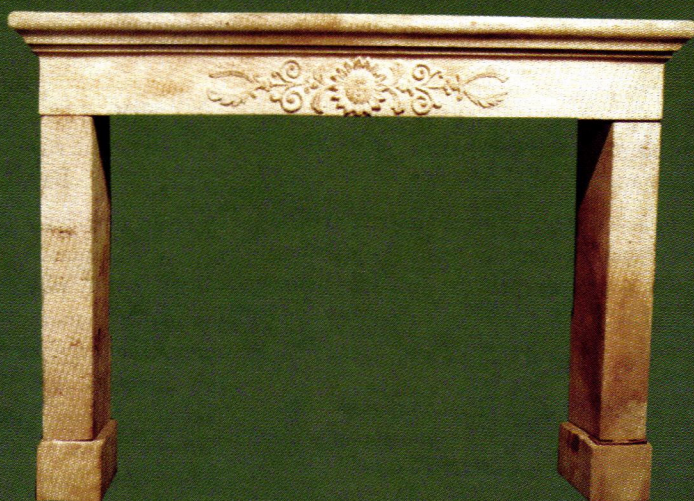


*These rope and twist columns from **JMS WOOD PRODUCTS** can be used as door or fireplace surrounds. Write in No. 6320*

JMS Wood Products
818-709-8674; Fax: 818-709-8683
8825 Shirley Ave.
Northridge, CA 91324

Supplier of rope moldings from 3/8-in. to 3-in. dia. & rope columns from 4-in. to 24-in. dia.: any length & any species; rope, fluted & twist designs can be accommodated to furniture or stairs; plinth blocks for door surrounds; mantels. *Write in No. 6320*

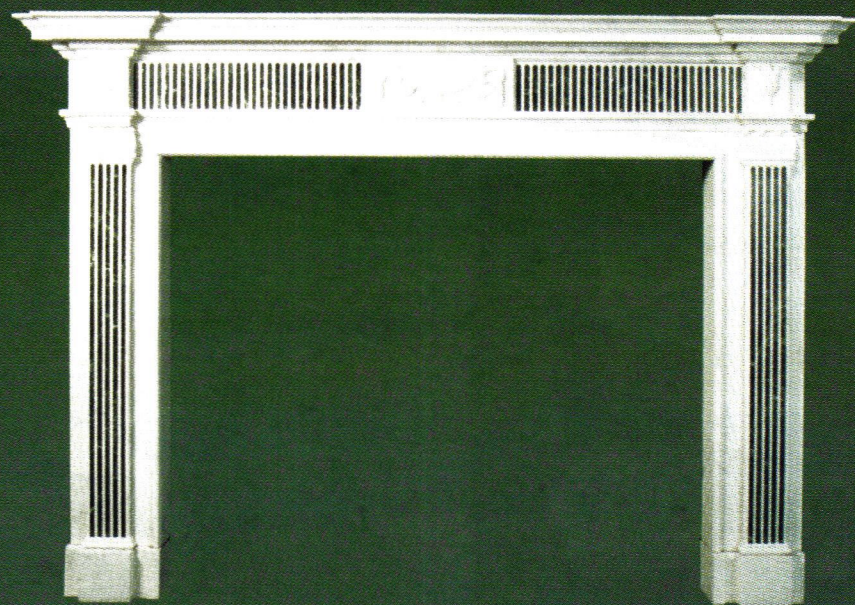
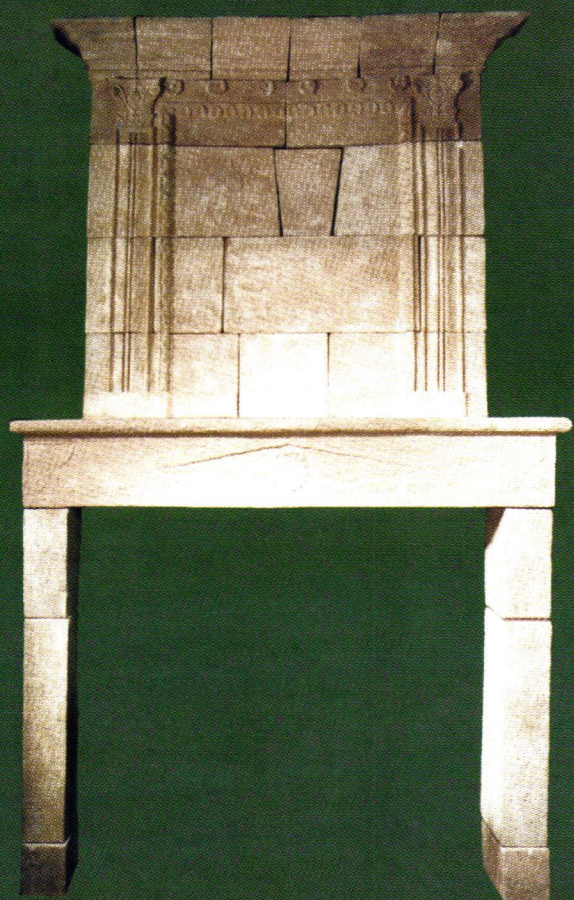
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The Transitional Fireplace, catalog #FP 181 and #FP 185, from KALEH DESIGN COLLECTION is available in this small size or custom sizes. Write in No. 3068

Kaleh Design Collection/Stone
310-289-9746; Fax: 310-289-9749
www.kalehdesign.com
West Hollywood, CA 90048

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www.klitsas.com
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LIMESTONE CONCEPT custom designed and hand-carved this limestone fireplace mantel. Write in No. 5390

Limestone Concept, Inc.
310-278-9829; Fax: 310-278-9651
www.limestoneconcept.com
Los Angeles, CA 90035

Custom fabricator, importer & distributor of hand-carved custom & antique mantels, fireplaces, fountains, columns, balustrades, capitals, planters & urns, benches, ornament, garden statuary & sculpture: French-limestone slabs & tile; antique terra cotta, natural-stone flooring & quarry tile. *Write in No. 5390*



Manor Style, Ltd.
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6741 Whitestone Rd.
Baltimore, MD 21207

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www.marblefireplaceworld.com
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Metropolitan Artifacts
770-986-0007; Fax: 770-457-8670
www.metropolitanartifacts.com
Atlanta, GA 30341

Importer of European & American architectural antiques: entryways & door hardware; fireplace mantels, lighting, bathtubs, sinks & garden ornamentation; custom design services. *Write in No. 308*



Minchinhampton Architectural Salvage Co.
+44-1285-760886; Fax: +44-1285-760838
www.catbrain.com
Minchinhampton, Glouc., UK GL6 8PE

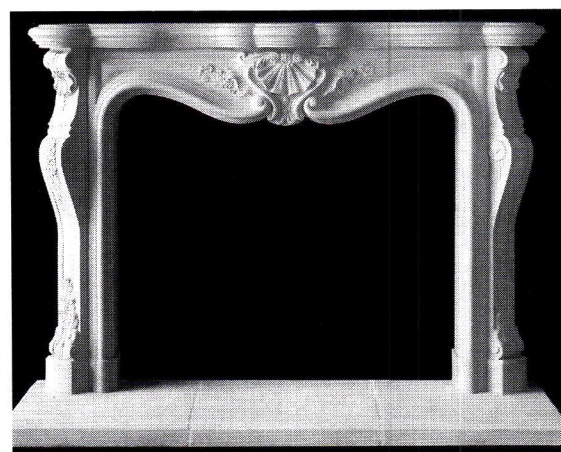
Distributor of bespoke chimney pieces & mantels: stone, wood, slate & marble; varied selection of reproduction pieces. *Write in No. 640*



This hardwood fireplace surround was hand-carved by OLD MILL MANTELS. Write in No. 314

Old Mill Mantels
517-783-0707; Fax: 517-783-0708
www.oldmillmantels.com
Jackson, MI 49202

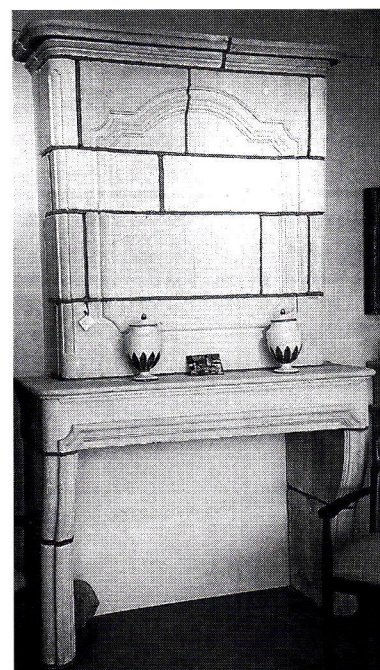
Designer & manufacturer of hand-crafted, custom-built mantels: solid wood; custom reproduction mantels & overmantels; custom woodcarving, decorative wood trim, inlays & moldings. *Write in No. 314*



OLD WORLD STONEWORKS fashioned the Calais mantel after those in the French court of Louis XV. Write in

Old World Stoneworks
800-600-8336; Fax: 214-826-3227
www.oldworldstoneworks.com
Dallas, TX 75206

Supplier of cast-stone mantels created by a leading designer; adaptable to all masonry & metal insert fireboxes; free installation video with purchase; free color catalog. *Write in No. 282*



P&C IMPORTS imported this antique limestone mantel from Europe. Write in No. 649

P&C Imports, Ltd.
858-459-5888; Fax: 858-551-0222
www.pc-imports.com
La Jolla, CA 92037

Importer of architectural antiques: limestone, marble & wood mantels from France & Italy; some reproduction mantels; doors, columns, door surrounds, terracotta pots, stone urns & fountains; architectural consulting & CAD capabilities; wholesale. *Write in No. 649*



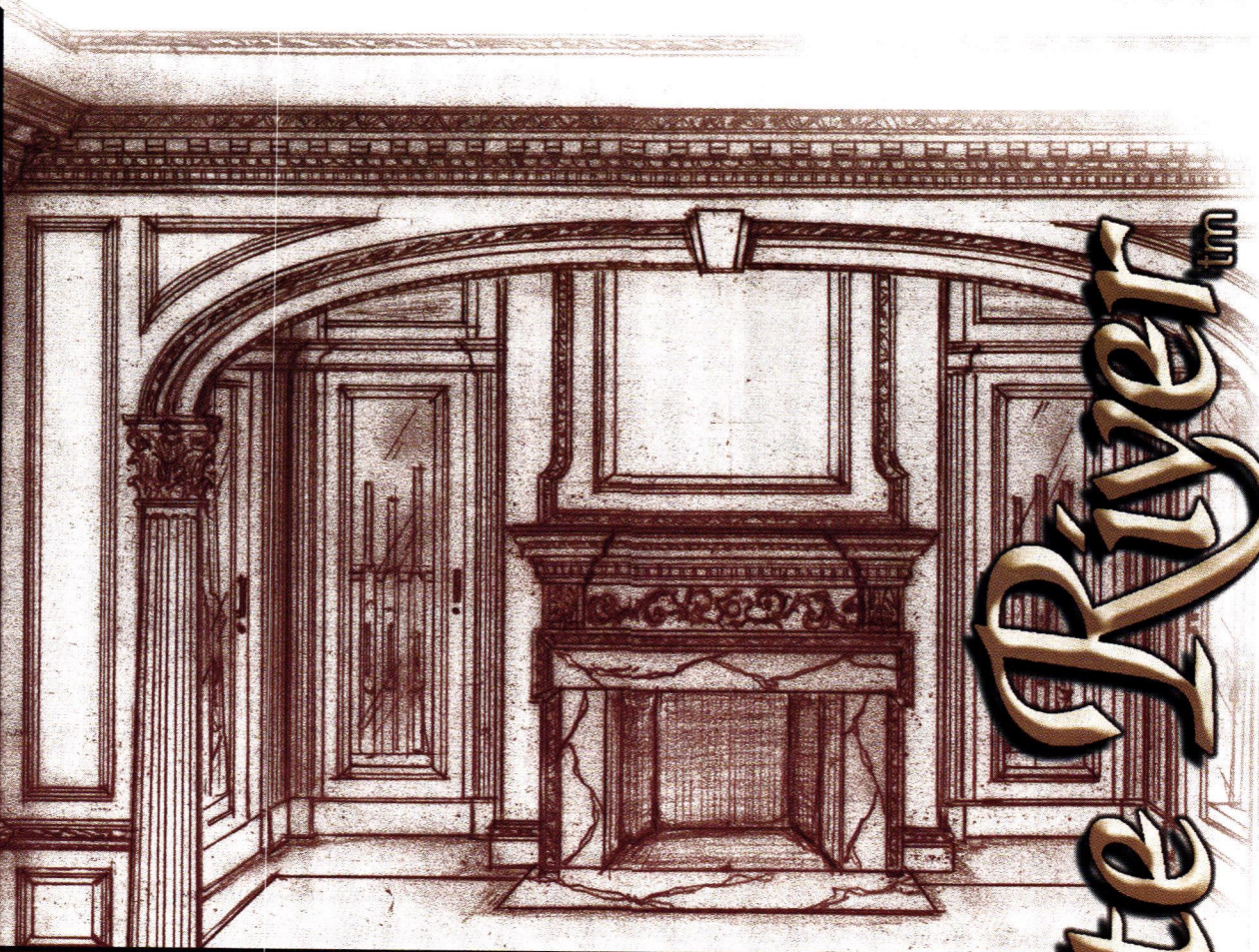
Pellettieri Stonecarving
212-987-2343; Fax: Same as phone
www.geocities.com/chrisstonecarver
New York, NY 10128

Stonecarver/sculptor: mantels, statues, fountains, doorways, benches, birdbaths, tombs, monuments, urns, gateways, signs, church furniture, stairways & architectural work; custom mantels or carved to spec; limestone, sandstone, marble & slate.



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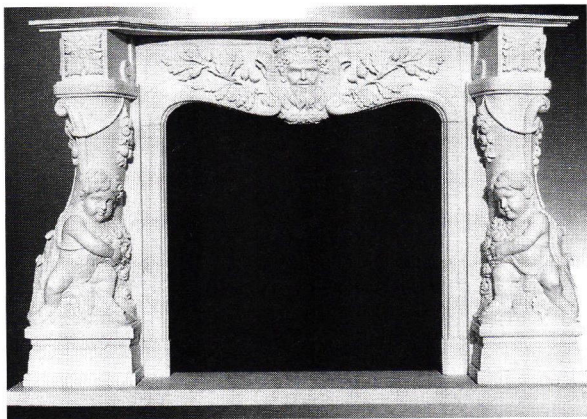
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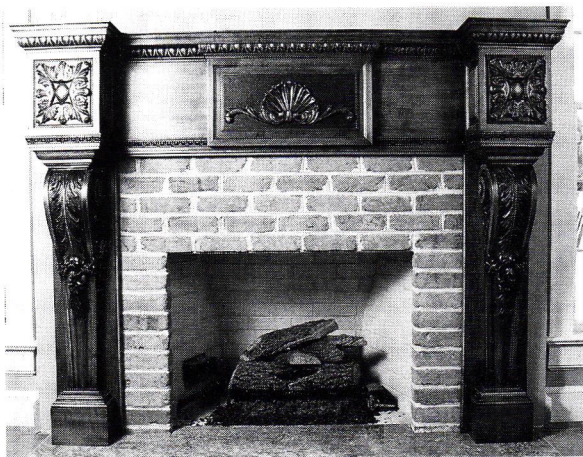
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Mantel #A102 from SOUTHERN GROUP ENTERPRISE-UNIQUE MANTEL CO. measures 49x70 in. Write in No. 37

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www.uniquemantel.com
Pomona, CA 91766

Manufacturer & distributor of architectural fireplace mantels in natural marble: all styles; stock designs & custom work. Write in No. 37



ST. GEORGE EURO DESIGNS hand-carved this fireplace mantel with ornamental elements.

St. George Euro Designs
631-287-6123; Fax: Same as phone
146 North Hwy.
Hampton Bays, NY 11946

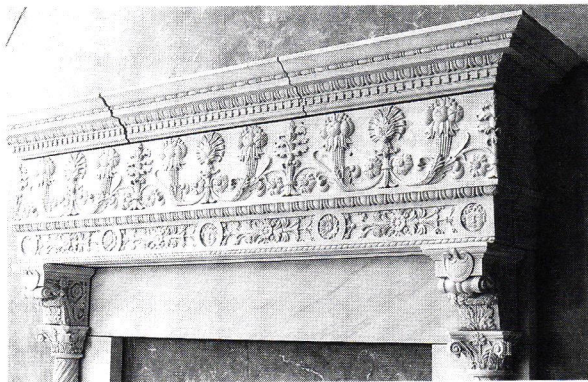
Custom fabricator of architectural wood carvings: mantels, ornament & custom kitchens; restoration carving.



STONE MAGIC created the 39-in. wide Guardians cast stone fireplace mantel. Write in No. 9067

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www.stonemagic.com
Dallas, TX 75217

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The intricately detailed Italianate Fireplace from TEXAS CARVED STONE is hand-carved in limestone. Write in No. 1055

Texas Carved Stone, L.P.
254-793-2384; Fax: 254-793-2693
www.texascarvedstone.com
Florence, TX 76527

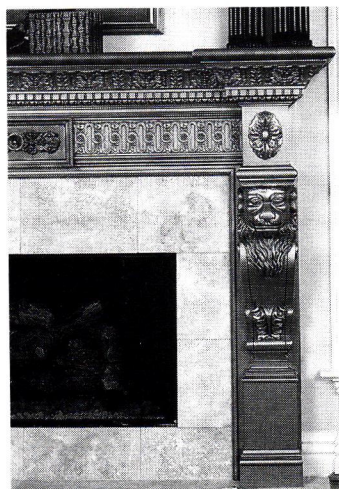
Custom fabricator of hand-carved ornamental elements: mantels, entries, fountains, sculpture & architectural elements; Texas & Indiana limestone; any period or style. Write in No. 1055



This quartersawn oak Philadelphia Overmantel from UP THE CREEK'S CLASSIC CREATIONS measures 98x69 in.

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www.upthecreekcc.com
Rochester, WA 98579

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This mantel is one of 12 designs in WHITE RIVER HARDWOODS-WOODWORKS' RedBook Vol. III catalog. Write in No. 1099

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www.mouldings.com
Fayetteville, AR 72701

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Measuring approximately 6-ft. long, this elegant sugar pine mantel was fashioned by FREDERICK WILBUR, WOOD-CARVER, for a television football commentator in Charlottesville, Va.

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WOHNERS hand-carved this Italian Renaissance mantel in maple. Write in No. 5590

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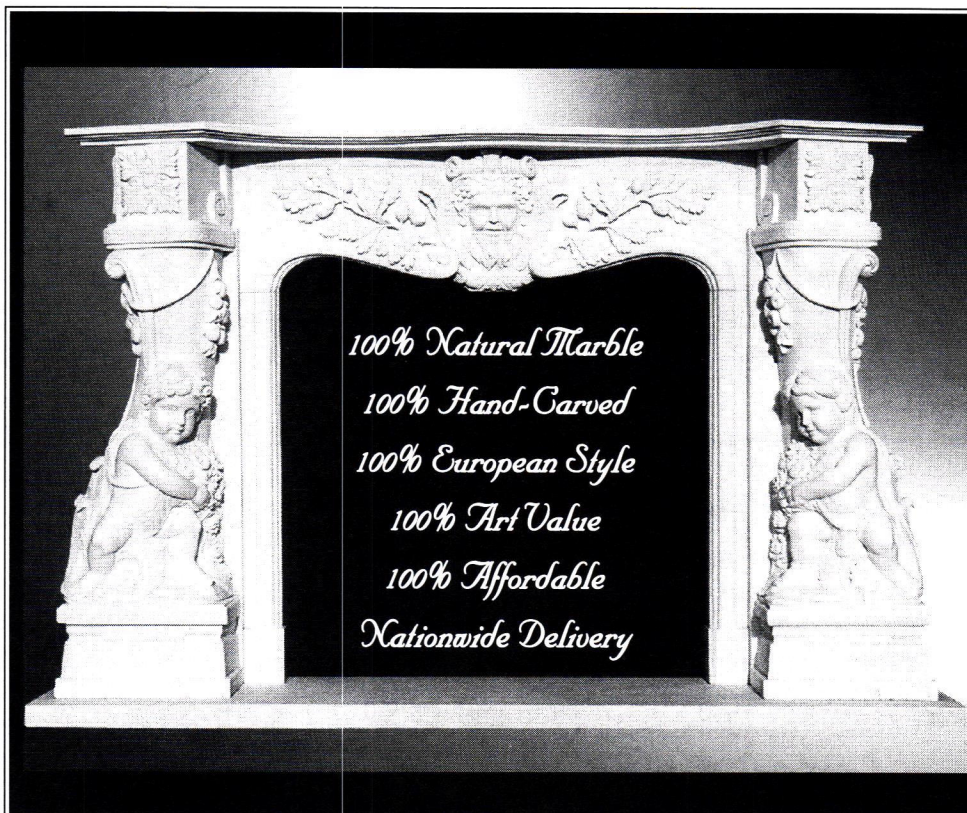


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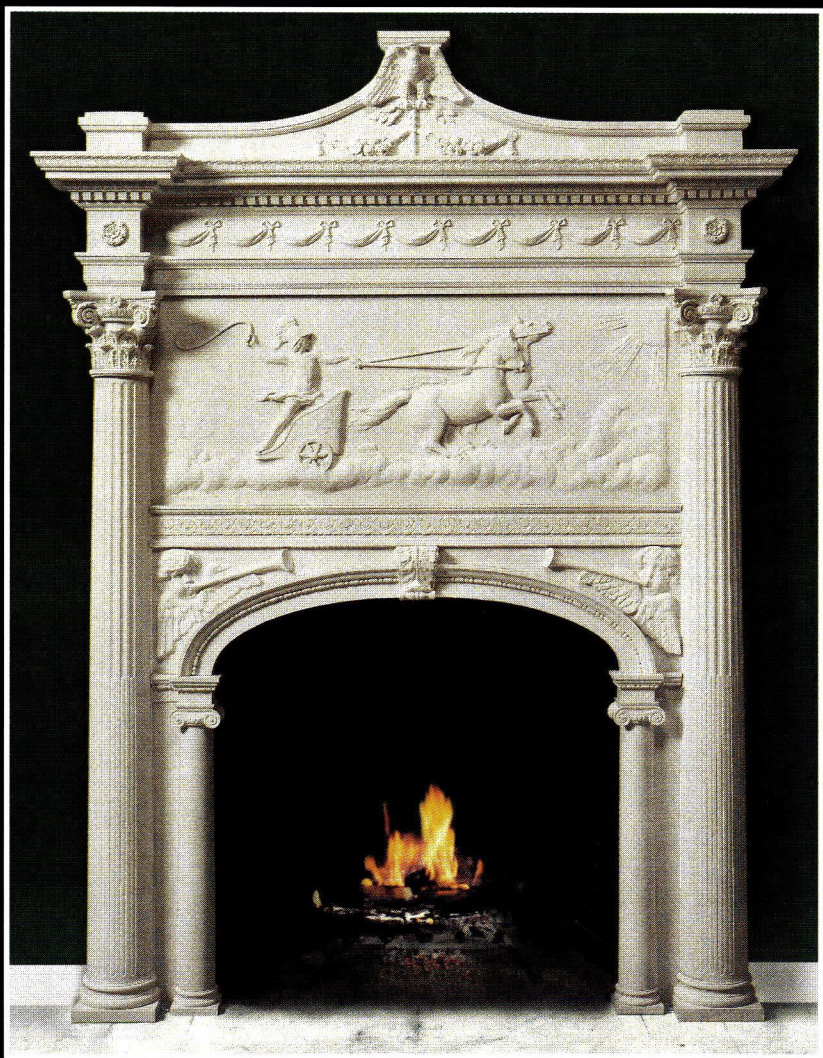
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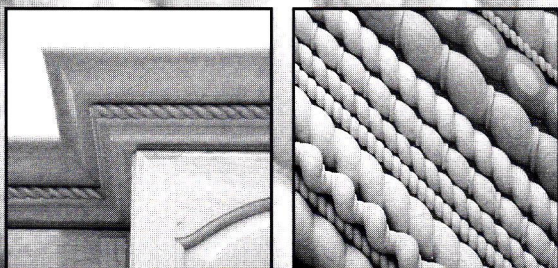


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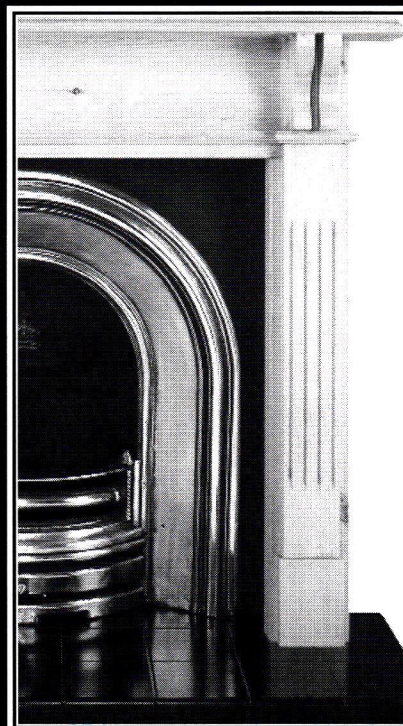
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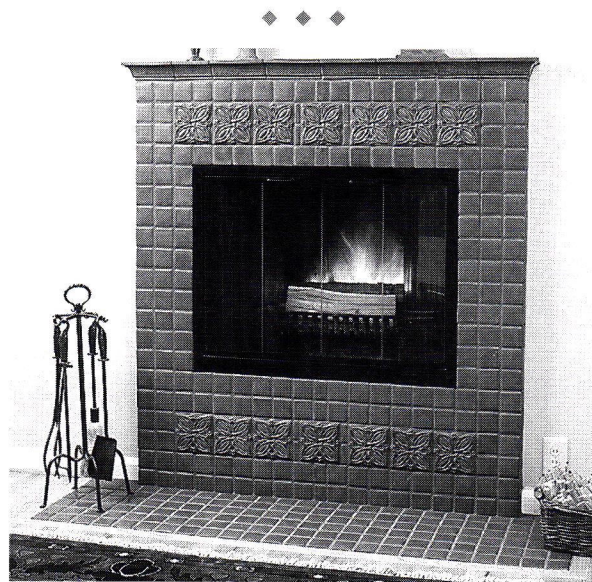
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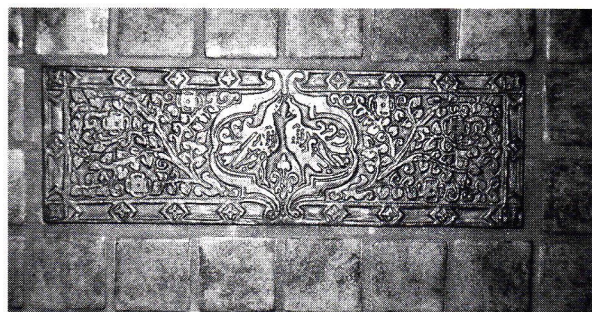
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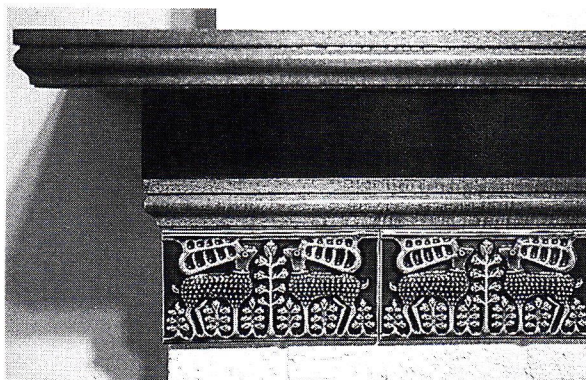
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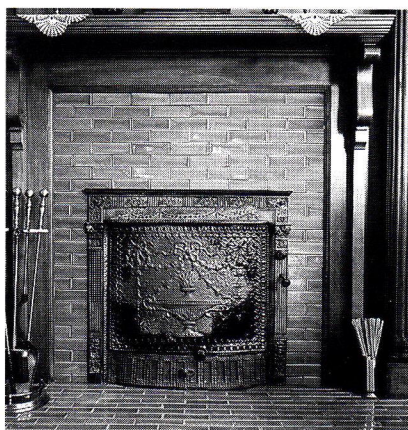
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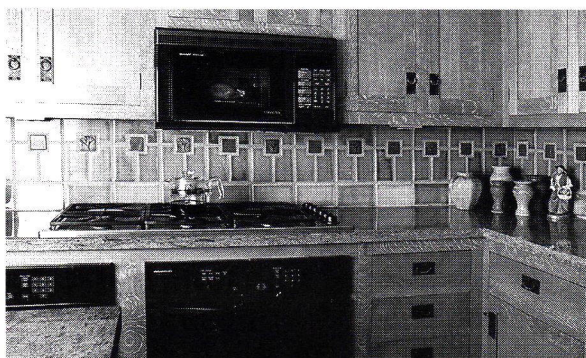
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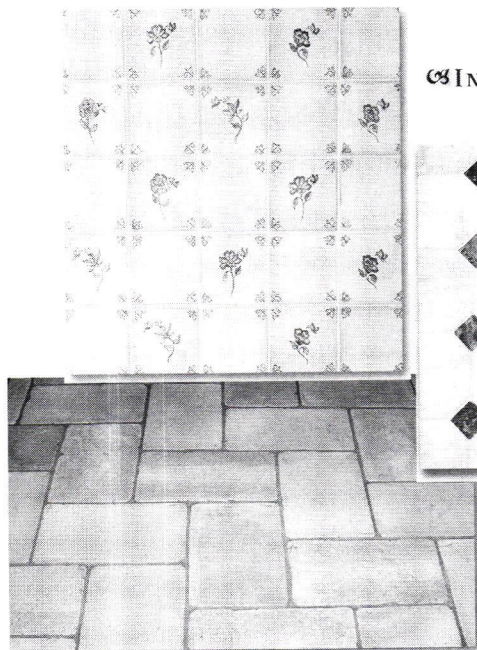
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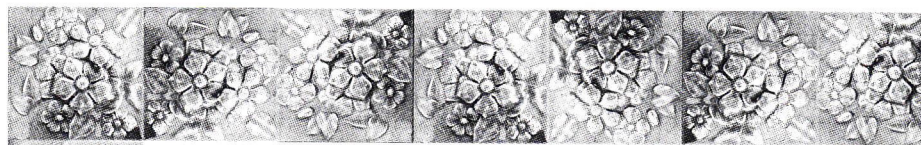
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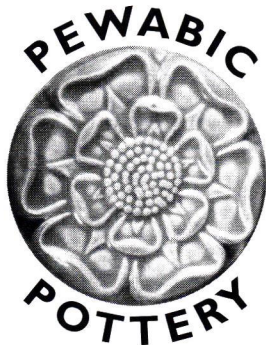
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WRITE IN NO. 7777

Fire Safety Strategies For Historic Chimneys

Fire safety code-makers can learn a lot from historical practices, argues this fireplace and chimney specialist, and their codes should accommodate historic structures.

by Jim Buckley

In 1989, architectural historian, Carl Lowndsbury of Williamsburg, Va., reported an interesting discovery: The library at Williamsburg had an extensive collection of photographs of early log houses with mud-and-wattle chimneys. Taken mostly in the 1920s to record structures that were rapidly disappearing, the photos almost always showed the chimney leaning away from the house at a precarious angle. Everyone assumed the foundations were inadequate or the mud had deteriorated near the ground causing the chimneys to tilt.

The discovery of a letter found soon after put the matter to rest. A young woman had written: "the

chimney had caught fire, and Father ran outside and kicked out the support so the chimney fell over and did not catch the house on fire." Of course! Now they understood why all those chimneys were leaning. An early fire-protection strategy, chimneys were built that way so they could be toppled over if they caught on fire.

A History of Fire-Safety Practices

Fire safety has been a concern since the first days of fireplace and chimney design and installation. It has influenced how homes and chimneys have been built since the early days of our country.

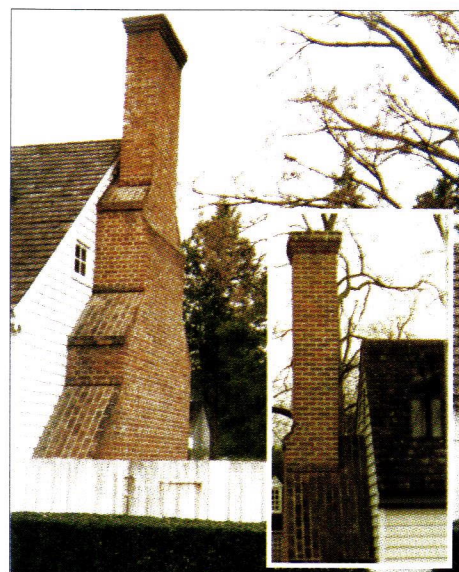
The houses in Williamsburg itself were more substantial than those pioneer log homes, incor-



This Victorian has five chimneys, all placed inside the building's shell. One can assume that the fireplaces themselves are small coal or gas models.



With the advent of central heating, chimneys became optional. The chimney on this 20th-century ranch house, for instance, serves more of an aesthetic than a heating function.



This Williamsburg, Va., building was restored to its 1760s style. The chimney is outside the structure, as typical of the time period. For fire safety, there is a separation between the chimney and the roof.

A Brief History of Style

Rumford fireplaces have influenced chimney design in America for many years. Named after Count Rumford, who developed the style and published his first essay on fireplace design in 1796, they are known for their tall, slender construction and their ability to remove smoke from the room with little heat loss. As Rumford stated in one of his essays, the streamlined throat of the chimney was designed to "remove those local hindrances which forcibly prevent the smoke from following its natural tendency to go up the chimney."

Before 1796, fireplaces were deep, and the chimneys built to vent them were logically built outside of the exterior walls of the house. After 1796, when shallow, reflective Rumford fireplaces swept the country, chimneys were built inside the house or were incorporated into exterior walls. It was easier to build chimneys directly over Rumford fireplaces than to slope the flues to reach through the wall to an exterior chimney.

The Victorian era brought fancier chimneys, but the fireplaces were small coal or gas models that were patented variations of the older Rumfords. These fireplaces were also shallow, so the chimneys were, in general, still part of, or inside, the exterior walls of the house.

Shallow fireplaces and interior chimneys lasted through the 1930s and '40s. By the 1950s, central heating had become popular, and fuel was cheap, thus making fireplaces optional. Those homes that included fireplaces, basically re-invented them to suit contemporary architectural styles. Fireplaces were designed deeper than they had been for 150 years to keep them from smoking, and, for the first time since the 18th century, chimneys were again built on the outside of the house.

Fireplaces continued to be optional in the 1970s and '80s, and they are to this day. Fireplaces and chimneys (increasingly sided with wood to hide metal chimneys) are now commonly tacked on the outside of the house.

One can often tell contemporary period homes from authentic old homes by their chimneys. Even if the detailing is done well, the chimney location (interior versus exterior), size, and styling can often give away the actual date of fabrication.

- Jim Buckley



Barrel chimneys, which thicken as they pass through roofs, were common throughout the 19th century.

porating chimneys made of brick rather than mud and wattle. Fire-prevention strategies included separating chimneys from the roof, and placing ladders on top. This way, it would be easy to access the roof and put out a potential fire.

During the 19th century, when chimneys were almost always within the exterior walls of the house, a different fire-prevention strategy emerged. Chimney walls were made thicker, usually 8-in. thick instead of 4 in., as they passed through the roof and floors. Sometimes these chimneys were called barrel chimneys, because they featured a base (where they were thickened to pass safely through the roof), and narrowed to a shaft or barrel, corbeling out again for a drip edge at the top.

Other 19th-century chimneys were massive with several flues or were part of heavy masonry walls, both designs that were deemed safe. This strategy worked because these chimneys were exposed to the outdoors or plastered on the inside, but they were not enclosed with combustible framing. This allowed the heat from the flues to be absorbed in the mass and to dissipate into the air around the chimney so the chimney would never get dangerously hot. Added mass, wall thickness, and heat dissipation were all good fire-prevention designs. Masonry, however, in spite of its mass, has proved to be a poor insulator. Although it takes a long time, the outside will eventually get hot.

Fire-prevention strategies changed again in the post-WWII era, during the great house building boom. At this time, most houses were framed with wood. Other houses were veneered with brick or stone, but were not generally built of solid masonry. This choice of building materials was a problem that was only exacerbated by insulation difficulties. Insulation trapped heat, especially if the chimney was enclosed within a framed chase.



Sometimes, as the builder of this concrete masonry house found, it is easier to install a listed manufactured fireplace and wooden chimney than to interpret a code that wasn't written with masonry walls in mind.

Contemporary Codes

The codes that have gradually emerged in the last 50 years require fireplaces and chimneys to be separated from combustible materials by an air space. Today, we

can see that these code changes, which worked pretty well for conventionally framed houses, can lead to confusion, misunderstanding, compromise, and sometimes fire hazards when applied to older houses or other construction methods.

Many questions arise. Should all combustible material be kept away from a chimney or just the framing? Is it okay for wood siding and interior trim like baseboards to touch the chimney? If not, how do you close off the air space? Not too many fireplaces are trimmed out with metal flashing. Can you insulate that air space?

In an attempt to resolve some of the problems, the International Residential Code was recently amended, as follows:

R1001.11 Fireplace clearance. Combustible material shall have a clearance of not less than 2 in. (51 mm) from the front faces and sides of masonry fireplaces and not less than 4 in. (102 mm) from the back faces of masonry fireplaces. The air space shall not be filled, except to provide fire blocking in accordance with Section R1003.12.

Exceptions:

1. Masonry fireplaces listed and labeled for use in contact with combustibles in accordance with UL 127, and installed in accordance with the manufacturer's installation instructions, are permitted to have combustible material in contact with their exterior surfaces.

2. Combustible materials, including framing, wood siding, flooring, and trim, shall be permitted to abut the sides and hearth extensions, but not the backs, of masonry fireplaces, provided such combustible materials are a minimum of 12 in. (306 mm) from the inside surface of the nearest firebox lining.

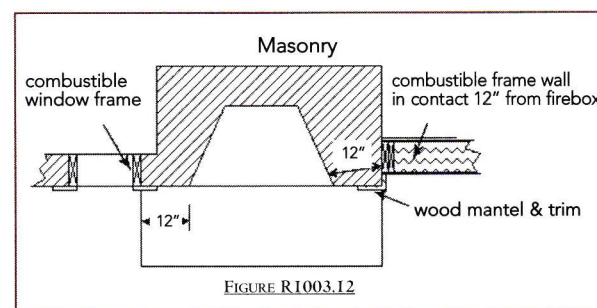


FIGURE R1003.12

3. Exposed combustible mantels or trim may be placed directly on the masonry fireplace front surrounding the fireplace opening provided such combustible materials shall not be placed within 6 in. (153 mm) of a fireplace opening. Combustible material within 12 in. (305 mm) of the fireplace opening shall not project more than 1/8 in. (3.2 mm) for each 1-in. (25 mm) distance from such opening.

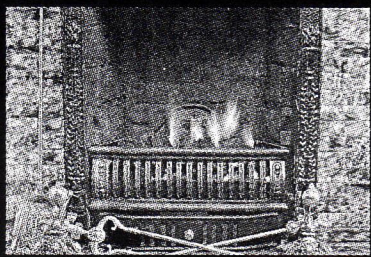
R1001.12 Fireplace fire blocking. All spaces between fireplaces and floors and ceilings through which fireplaces pass shall be fire blocked with non-combustible material securely fastened in place. The fire blocking of spaces between wood joists, beams, or headers shall be to a depth of 1 in. (25mm), and shall only be placed on strips of metal or metal lath laid across the spaces between combustible material and the chimney.

Codes Catch Up

This code language is really straining to accommodate the real and varied way houses are built today. The issue of fireplace and chimney fire prevention strategies should be reviewed from an historical perspective to see what has worked over the long run and to develop a reasonable code that might work for old houses as well as modern ones. ♦

Jim Buckley is president of Buckley Rumsford Co. of Townsend, Wash. He maintains an informative website at www.rumsford.com, which has many downloadable drawings and specifications for design and installation of Rumsford fireplaces.

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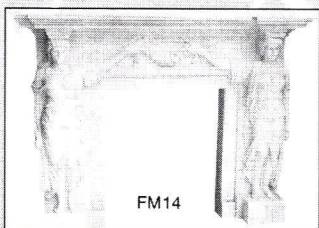
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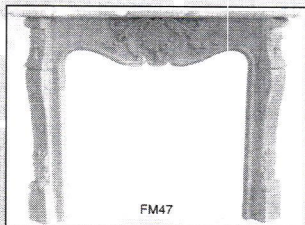
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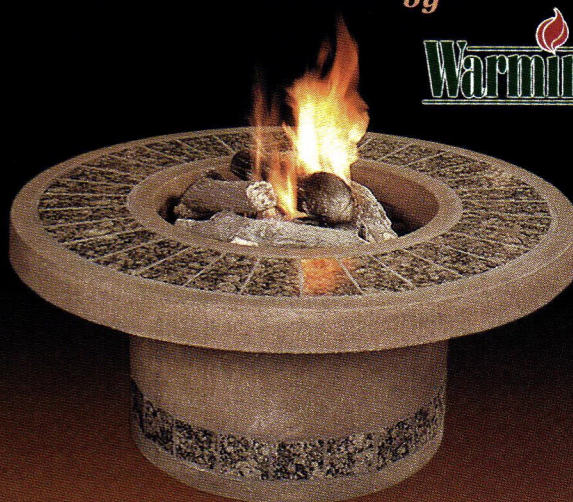
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Fireplace Accessories

by Dona Z. Meilach

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256 pp.; hardcover; 362 color and

55 b&w photographs;

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by Nicole V. Gagné

Dona Z. Meilach, author of *Architectural Ironwork*, *Decorative & Sculptural Ironwork*, *The Contemporary Blacksmith*, and over 40 other art-craft titles, has outdone herself with her newest effort, *Fireplace Accessories*. This thoroughly researched book, profusely illustrated by a battery of accomplished photographers, celebrates its long-neglected subject and offers the reader hundreds of design possibilities for virtually any and all interior-decor schemes.

The book begins with an overview of the history of fireplaces and their accessories, with tantalizing photos that range from an adobe outdoor kiva fireplace to a central European stufa: the stove as functional furniture, richly adorned with Majolica tiles. This section even includes some fireplace screens of the rich and famous: the 17th-century Flemish artist Peter Paul Rubens and the American newspaper tycoon William Randolph Hearst. (Elsewhere, there's a glimpse of singer Bette Midler's custom fireplace screen, inscribed with a favored song lyric!)

There's also a survey of various chimney designs, with the twisted brick of Cardinal Wolsey's 16th-century British palace and the flowing whimsy of Antonio Gaudi's 20th-century Spanish innovations, along with more familiar constructions. Yet the real focus of Meilach's book is the craft and art of fireplace accessories themselves, evoked in a breathtaking account of the skill of over 100 master blacksmiths from nine countries. The result is a gallery of imaginative metalwork which can stand as an engrossing art book in its own right, as well as a documentation of an international craft.



Both these fire-tool sets are made of forged bronze and copper. At left is a set in the flowing rhythms of Art Nouveau design; at right, a natural evocation of cattails, complete with a perched bird.



The frog in this detail shot actually serves as a foot for a freestanding fireplace screen, and gives the impression that the frog is holding up the entire unit.

One chapter, "Inspiration and Perspiration," follows the creation of a pair of ornate bi-folding fireplace doors in the French Neo-Classic style, from preliminary sketches and full-scale drawing to the hand-forged iron frame, the repoussé anthemion leaves, and the completed work. Elsewhere, a series of photos depicts the labor involved in fashioning fireplace tools from a flat metal bar. But the greatest tribute *Fireplace Accessories* pays to its artists is in the devoted representation of the finished products



These Captain's Wheel fireplace doors were fashioned in mild steel with brass rivets. The brass center plate has a latch in naval bronze, finished with a chocolate patina.

themselves, encompassing an exhaustive range of artistic styles and design concepts.

The lengthy chapter on fire screens and doors is organized by aesthetic themes: "Plant and Other Organic Designs" displays bamboo shoots, pomegranates, oak leaves, ferns, and aspen trees in copper and iron; "Animal, Fish, and Fowl Designs" includes charming full-bodied birds and rabbits, silhouetted bison and beavers, and even stylized insects and sea horses. A further sub-category, "Geometric and Imaginary Designs," presents a dazzling spectrum of fanciful screens, inspired by everything from the Mongolian symbol for Eternal Hearth and mathematical grids to Indian artifacts and Japanese baskets. The screens also represent numerous architectural styles, including Art Deco, Art Nouveau, Adirondack, Prairie, and Arts & Crafts.

Even more striking is Meilach's chapter devoted to fireplace-tool sets, with in-depth accounts of tool stands as well as wall-hung tools, in both all-metal and metal-and-wood constructions. If you think fireplace pokers and shovels are just anonymous implements for shoving around burning logs, think again:

An array of designs depicts tools as gnarled wood and trim bamboo, sleek reptiles and surreal bugs, Victorian ornament, and modernist simplicity.

As for the possibilities inside the fireplace, Meilach includes a chapter devoted to andirons, grates, and baskets, where andirons in the form of fanciful cats and gaping dragons jockey for your attention with sunflowers, mountain silhouettes, and even abstracted depictions of Clytemnestra and Agamemnon! Fire baskets are shown evoking medieval designs, Chinese constructions, and as always, the ever-popular animal and floral imagery.

Fireplace Accessories also has a chapter surveying surrounds, stoves, and ovens, with attention paid to such alternate fireplace options as the new designs of Rais & Wittus and the customized stylings of Bondi Metals. This section includes an account of the reconstruction of an 18th-century cooking fireplace for a National Register house in Amherst, N.H. Despite the use of an adjustable fireplace crane (more common in England and colonial Pennsylvania than in New Hampshire) and an integral damper to the bake-oven door (a 19th-century innovation), the result is thoroughly authentic in appearance, and just as importantly, fully functional as both fireplace and bake oven. Also covered in this chapter are outdoor fireplaces, fireplace hoods, and even such witty accessories as a silver sculptural teapot in the form of a hot-oven mitt.

Meilach's love of her subject, which plainly informs every page of *Fireplace Accessories*, is perhaps most tangible in her chapter entitled "A Gallery of Details," where her photographers zero in on minute nuances in the construction of screens, tool sets, and andirons. The reader is given a chance to relish the craft involved in re-creating the pattern of rose petals, the texture of carved wood, and the sensitive representation of animal imagery. Equally celebrated, however, is the human effort involved in the riveted joinery of an andiron, the elegant pleat in the fold of an unadorned screen, the craft of a handmade hinge, the careful styling of a lift latch with a fishtail scroll, or the sheer rhythm of a wall plate's hook that holds a fire tool.

The book includes contact information for artist-blacksmith associations in America and Europe, as well as outlines to guide the buyer who wants to work directly with an artist or with the gallery that represents a particular artist. These appendices will prove especially useful, because any reader who seriously peruses *Fireplace Accessories* will inevitably contract the same obsessive love that defines Meilach's book. ♦

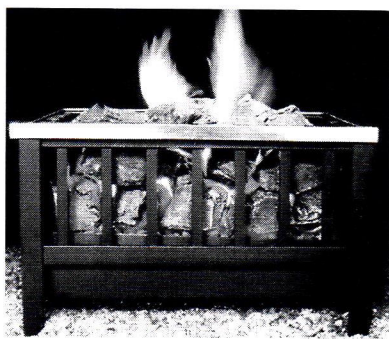
BUYING GUIDE TO FIREPLACES, STOVES & ACCESSORIES

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of FIREPLACES, STOVES & ACCESSORIES from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the suppliers you'll find below because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

Benson Energy
801-273-1800; Fax: 801-277-1233
www.bensonenergy.com
Holladay, UT 84124

Supplier of standard & custom dampers; oversize & round; patented top-mounting damper clamps fasten to flue tiles & are controlled by cable from the firebox; can be used for animal, water, odor & energy control. *Write in No. 174*



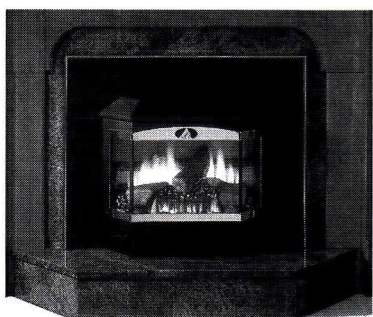
This coal grate with gas logs from BOHANNA & PEARCE is designed to provide the warmth of a fire without the mess of a real wood fireplace.

Bohanna & Pearce
800-772-3978; Fax: 209-833-9238
www.bohannaandpearce.com
Tracy, CA 95304

Manufacturer of fireplace products: steel fireplace grates, vented gas log sets & accessories, log hoops, coal buckets.

Buckley Rumford Co.
800-447-7788; Fax: 360-385-1624
www.rumford.com
Port Townsend, WA 98368

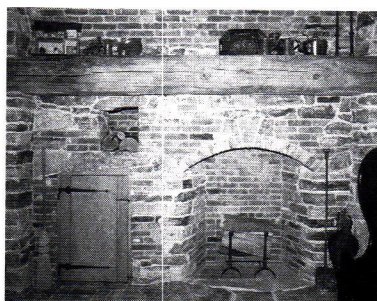
Fireplace technical-design service: restoration of 18th- & 19th-century fireplaces; construction of new Rumford fireplaces; supplier of Rumford fireplace & chimney components.



CENTRAL FIREPLACE's CF-42 gas stove can be used as a fireplace insert or as a free-standing unit; it vents down through the floor joists.

Central Fireplace
800-248-4681; Fax: 218-782-2580
www.centralfireplace.com
Greenbush, MN 56726

Manufacturer of CF-42 high-efficiency, direct-vent gas stove or fireplace; has the ability to vent down & out; heating stoves, mantels & venting accessories.



South Bay quartzite from CHAMPLAIN STONE was used to build this fireplace. Write in No. 4270

Champlain Stone, Ltd.
518-623-2902; Fax: 518-623-3088
www.champlainstone.com
Warrensburg, NY 12885

Supplier of natural building & landscaping stone: guillotined & hand-split granite, quartzitic sandstone & limestone; for veneer, wall stone, flagging, paving, step slabs, landscaping boulders, retaining walls & more. *Write in No. 4270*

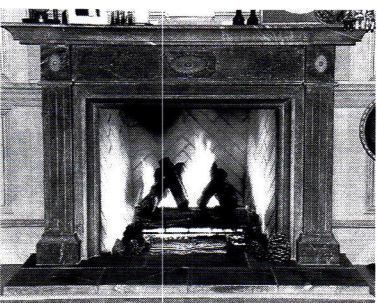


No venting is required when using a built-in electric fireplace from DIMPLEX NORTH AMERICA.

Dimplex North American Ltd.
888-DIMPLEX; Fax: 800-668-6665
www.dimplex.com

Cambridge, Ontario, Canada, N1R 7G8

Manufacturer of OptiFlame built-in electric fireplace: plugs into standard outlet; inexpensive, no mess.



EARTHCORE INDUSTRIES fireplaces are made of dense, clean volcanic stone, which offers high insulation. Write in No. 808

Earthcore Industries/ISOKERN
800-642-2920; Fax: 904-363-3408
www.isokern.net
Jacksonville, FL 32256

Supplier of lightweight masonry fireplaces & chimneys made of Icelandic volcanic stone: indoor/outdoor use; tested, listed UL103HT for zero clearance installations; flue sizes from 6 to 16 in., standard, vent-free & vented gas units; residential, multi-family & commercial applications. *Write in No. 808*

Elizabeth Street
212-644-6969; Fax: 212-644-8090
www.elizabethstreetgallery.com
New York, NY 10021

Supplier of re-creations of period pieces: antique originals in stone & marble; stone & bronze benches; custom stonework; fireplace tools & accessories. *Write in No. 3001*

Exhausto, Inc.
800-255-2923; Fax: 770-587-4731
www.exhausto.com
Roswell, GA 30076

Supplier of chimney-top-mounted draft equipment: solves smoke or draft problems with fireplaces, stoves,

barbecues, furnaces & more; used with wood, gas, oil or pellet fuel; can be mounted on any chimney; essential for relined chimneys where flue cross-section has been reduced below optimal size. *Write in No. 5670*

Fires of Tradition
519-770-0063; Fax: 519-770-1295
www.firesoftradition.com
Brantford, Ontario, Canada, N3T 5L6

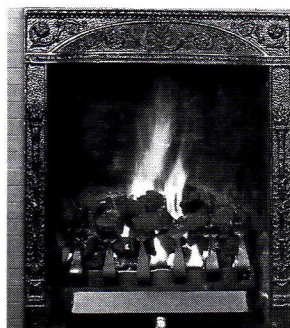
Supplier of English period fireplace products: tube-lined & transfer fireplace tile, gas grates, cast-iron inserts & mantels for wood, gas & electric applications; electric fireplaces; custom & stock mantels in carved & milled wood, slate & cast iron. *Write in No. 297*



This Quaker Gem cast-iron stove, dating from the 1870-1890 period, was restored by the GOOD TIME STOVE CO. Call for more information.

Good Time Stove Co.
413-268-3677; Fax: 413-268-9284
www.goodtimestove.com
Goshen, MA 01032

Supplier of authentic antique kitchen ranges & heating stoves: ca. 1840-1930; restored enamel, cast-iron, wood & wood-gas combos; electric conversions available; wood- & gas-burning fireplaces & stoves. *Call for more information.*



This Ashwell gas/coal fireplace from GRATE FIRES features an ornate cast-iron surround. Write in No. 444

Grate Fires
800-453-6774; Fax: 706-678-5470
www.gratefires.com
Washington, GA 30673

Manufacturer of gas coal fires: decorative grates of varying styles & sizes; surrounds & zero-clearance fireboxes; natural gas & propane; vented & vent-free. *Write in No. 444*



Cast limestone fireplaces such as this Tudor chimney piece, model #HF605, are available from HADDONSTONE. Write in No. 4020

Haddonstone (USA), Ltd.
856-931-7011; Fax: 856-931-0040
www.haddonstone.com
Bellmawr, NJ 08031

British & U.S.-based manufacturer of landscape ornament & architectural cast stonework: balustrades,

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columns & capitals, porticos, cornices, molding/trim, molded panels, cupolas, statuary, pier-caps, copings, landscape ornament & custom components; cast limestone fireplaces in 3 colors, 156-page catalog. *Write in No. 4020*

◆ ◆ ◆
Handelman Studios
805-962-5119; Fax: 805-966-9529
www.stevenhandelmanstudios.com
Santa Barbara, CA 93103

Manufacturer & custom-fabricator of hand-forged ornament, lighting & firescreens: over 350 original styles, 18 finishes, 5 glass choices & 4 mounting configurations; gates, registers, grilles & furniture in wrought-iron/steel; 50 styles of wrought-iron firescreens, built-in with doors or freestanding; 14 finishes; wrought-iron fireplace log baskets & tools; custom work. *Write in No. 483*



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Harman Stove Co.
717-362-9080; Fax: 717-362-4251
www.harmanstoves.com
Halifax, PA 17032

Manufacturer of wood, pellet, coal & gas freestanding stoves & inserts: fireplace inserts, gas fireplaces, stokers, boilers & multi-fuel furnaces.



This Robinson Willey fireplace, the Black Knight, is one of a number of models designed for period homes that are available from HEARTH APPLIANCE SALES.

Hearth Appliance Sales, Inc.
800-892-8136; Fax: 615-323-0185
www.robinson-willey.com
Portland, TN 37148

Distributor of Robinson Willey English-style fireplace products: heating stoves, gas-burning fireplaces & electric fires; manufactured in U.K.

Homefires, Inc.
800-749-4049; Fax: 704-376-0268
www.homefiresusa.com
Charlotte, NC 28220

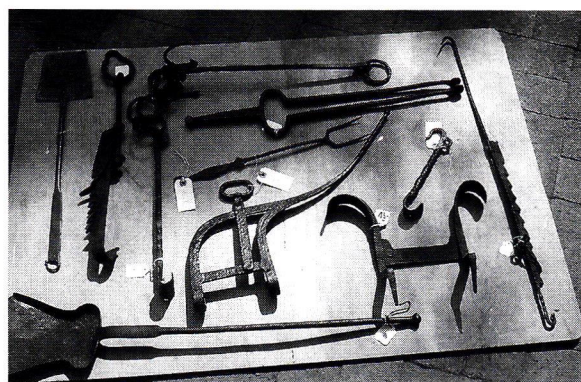
U.S. distributor of English gas-fueled firebaskets: grates are handmade from solid brass, cast iron & polished steel; unique gas logs & gas coals. *Write in No. 384*



Custom-fabricated firescreens, such as this model with a cow-boy motif, are one of the specialties of J. DUB'S.

◆ ◆ ◆
J. Dub's
800-622-9015; Fax: 509-962-6070
www.jdubs.com
Ellensburg, WA 98926

Custom fabricator of firescreens, panels, brackets, furniture, signs & weathervanes: custom one-of-a-kind pieces; basic plate steel images, hammered steel highlights & hammered bronze highlights.



JIM LEONARD ANTIQUE HARDWARE fabricates reproduction wrought-iron fireplace hardware in 18th- and 19th-century styles.

Jim Leonard Antique Hardware
336-454-3583; No Fax
509 Tangle Dr.
Jamestown, NC 27282

Supplier of 18th- & 19th-century wrought-iron door hardware & fireplace items: interior & exterior thumb latches, square/keyhole-plate latches, elbow-lock & slide bolts; strap & rams-horn hinges; fireplace andirons, cranes, utensils, pots, kettle kilters, trammels, griddles, tongs & more; \$3 for literature.



The Windsor Arch fireplace insert from MILES INDUSTRIES offers the convenience of a direct-vent gas fireplace in a cast-iron Victorian design.

Miles Industries Ltd.
800-468-2567; Fax: 604-984-0246
www.valorflame.com
N. Vancouver, BC, Canada, V7V 1Y3

Manufacturer of Valor gas fireplaces using radiant gas technology: cast-iron; new & antique; gas-burning fireplaces.

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Moberg Fireplaces
503-227-0547; Fax: 503-227-0548
www.firespaces.com
Portland, OR 97209

Manufacturer of Walter Moberg-designed Modern Rumford masonry fireplace kits & the MRC 3042 fireplace: distributor of clean-burning fireplaces & masonry heaters; consultant for design of sophisticated & historic fireplaces.



Measuring only 12-in. deep, the model #GD33NR gas direct-vent fireplace insert from NAPOLEON FIREPLACES is small enough to be installed in almost any location.

Napoleon Fireplaces
800-461-5581; Fax: 800-667-6063
www.napoleonfireplaces.com
Barrie, Ontario, Canada, L4M 4Y8

Manufacturer of fireplaces, freestanding stoves & inserts: high-efficiency, gas, wood & oil.



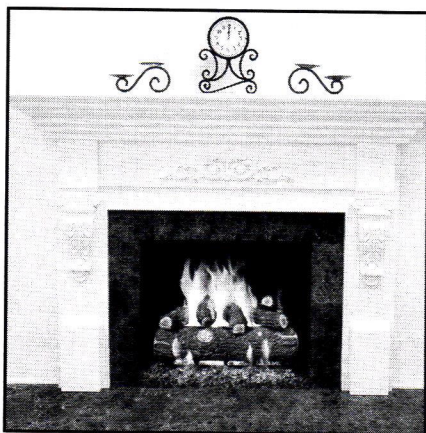
This outdoor wood-burning masonry oven built by OVEN-CRAFTERS can be used for roasting meat or baking pastries and bread.

◆ ◆ ◆
Ovencrafters
415-663-9010; Fax: Same as phone
www.ovencrafters.net
Petaluma, CA 94952

Custom fabricator of old-fashioned wood-burning masonry ovens: bake with convection heat; one fire keeps oven hot for 7 days; for baking bread, meats, pastries & more; can be built into the kitchen or as an outside oven.

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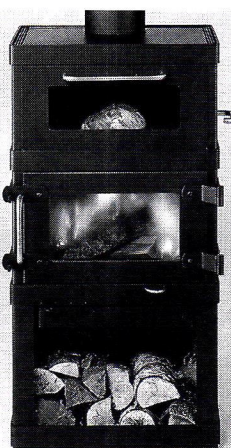
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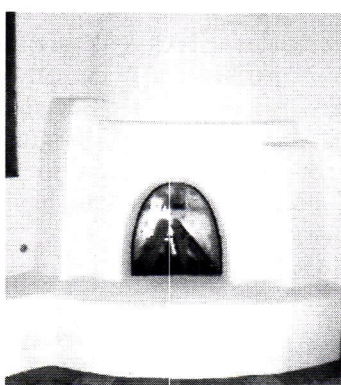
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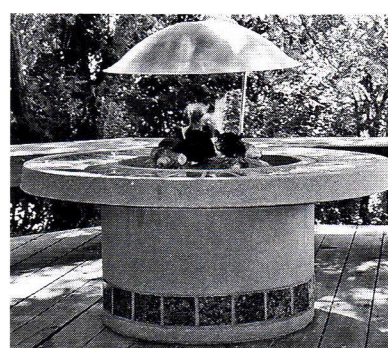
Supplier of freestanding fireplaces/stoves: clean-burning & energy-efficient interior models; classic & contemporary models in steel & soapstone; Gizeh outdoors fireplace/grill in Cor-Ten steel. Write in No. 7580



The Hopi fireplace is one of four prefabricated beehive models offered by SOUTHWEST KIVA; the designs are inspired by the Pueblo Indians.

Southwest Kiva
505-884-1361; Fax: 505-881-1108
www.southwestkiva.com
Albuquerque, NM 87110

Manufacturer of masonry zero-clearance fireplaces & prefabricated Santa Fe Kiva-style fireplaces; burn wood or gas logs; easy to install.



This circular free-standing fireplace with custom inlaid stoneware and a copper cover was crafted by artists Ken and Judith Williams of WARMING TRENDS. Write in No. 307

Warming Trends, LLC
719-542-6947; Fax: 719-543-2128
www.warming-trends.com
Pueblo, CO 81002

Manufacturer of outdoor deck & patio gas hearths in three styles: circular design; made of acid-washed concrete with inlaid custom stoneware tiles or granite tiles; electronic ignition system uses 2 D-cell batteries; solid copper lid; gas-burning fireplaces using natural or LP gas. Write in No. 307

BUYING GUIDE TO FIREPLACES, STOVES & ACCESSORIES

BUYING GUIDE TO PERIOD PLUMBING

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of PERIOD PLUMBING from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the suppliers you'll find below because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

A-Ball Plumbing Supply
800-228-0134; Fax: 503-228-0030
www.a-ball.com
Portland, OR 97209

Mail-order supplier of bathroom fixtures & accessories: porcelain-resurfacing kits, showers, corner sinks, pedestal sinks, kitchen faucets, high- & low-tank toilets, clawfoot tubs, shower curtains & more. *Write in No. 303*

Affordable Antique Bath And More
888-303-2284; Fax: 209-754-4940
www.bathandmore.com
San Andreas, CA 95249

Supplier of antique & reproduction plumbing fixtures: clawfoot tubs, pedestal sinks, faucets, pull-chain toilets, shower heads & more. *Write in No. 423*

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Wood Ridge, NJ 07075

Supplier of more than 40,000 building products comprising architectural moldings & millwork, columns & capitals, wrought iron components, balustrading, door hardware, lighting, tin ceiling tiles, furniture & cabinet components, fireplace surrounds, wall coverings, wainscoting & more. *Write in number 335*



BATHROOM MACHINERIES manufactured this Roman Tub with gold-colored ornate clawfeet. Write in No. 1725

Bathroom Machineries, DEA
209-728-2031; Fax: 209-728-2320
www.deabath.com
Murphys, CA 95247

Supplier of Early American & Victorian bathroom fixtures & accessories: antique & reproduction clawfoot tubs, high-tank toilets, pedestal sinks, original light fixtures & medicine cabinets, mirrors & many one-of-a-kind items; since 1976. *Write in No. 1725*

Baths From The Past/Besco Plumbing
781-871-8350; Fax: 781-871-8533
www.bathsfromthepast.com
Rockland, MA 02370

Supplier of reproduction period & Victorian faucets, shower systems & pedestal sinks: tubs, custom-made faucets & high-tank toilets. *Write in No. 2430*



This bath vanity with backsplash was built using a kit from CLASSIC DESIGNS BY MATTHEW BURAK. Write in No. 407

Classic Designs by Matthew Burak
800-843-7405; Fax: 802-748-4350
www.tablelegs.com
Saint Johnsbury, VT 05819

Manufacturer & mail-order supplier of furniture-style base kits for bath vanities: ready-to-finish; mortise-&tenon joinery; over 30 styles of cabinet legs, columns & bun feet; solid, grain-matched cherry, maple & oak; free color catalog. *Write in No. 407*



This clawfoot bathtub is one of the many models available from CLAWFOOT SUPPLY. Write in No. 576

Clawfoot Supply
859-581-1373; Fax: 859-431-4012
www.clawfootsupply.com
Covington, KY 41011

Distributor, importer & retailer of cast-iron & acrylic clawfoot & soaking tubs: hard-to-find Victorian & traditional bath fixtures & hardware; reproduction (newly manufactured) fixtures, antique/original (old) fixtures, clawfoot & period tubs, faucets, showers, fittings & period sinks & toilets; bathroom hardware & accessories. *Write in No. 576*



This copper Victorian soaking tub from DIAMOND SPAS is 32x62x26 in. and has a slight recline at each end; the copper will change color and character with time.

Diamond Spas
1-800-951-SPAS; Fax: 303-664-1293
www.diamondspas.com
Broomfield, CO 80020

Manufacturer of custom stainless-steel & copper lavs, counter-top vessels, pedestals, soaking baths, whirlpool baths, farm sinks, spas & stairways.

Dornbracht USA, Inc.
800-774-1181; Fax: 800-899-8527
www.dornbracht.com
Duluth, GA 30096

Manufacturer for more than 50 years of traditional-styled bathroom & kitchen fittings & accessories: reproduction fixtures, faucets, showers, fittings & bath accessories; a number of lustrous finishes.

Enerjee, Ltd.
215-295-0557; Fax: 215-736-2328
www.enerjee.com
Morrisville, PA 19067

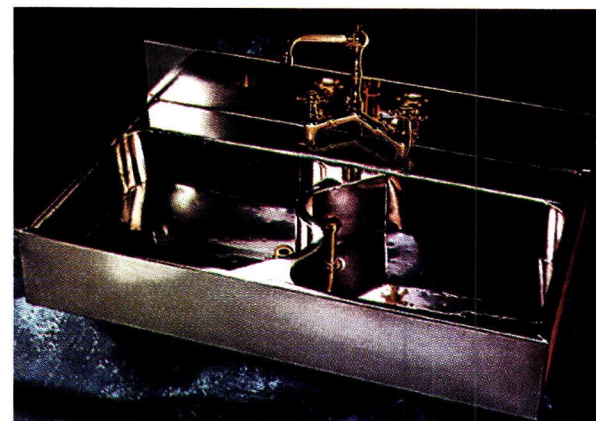
Distributor of Floreal cast-iron radiators, VEHA wall-mounted steel-panel radiators & towel warmers with flat or rotated tubes; thermostatic radiator valves & fittings; Termomix mixing valves for HRF applications; bypass valves for HRF & fin-tube baseboard. *Write in No. 248*

Eugenia's Antique Hardware
770-458-1677; Fax: 770-458-5966
www.eugeniaantiquehardware.com
Chamblee, GA 30341

Supplier of vintage hardware & antique bathroom accessories: 1890s to 1950s; no reproductions; door plates, doorknobs, mortise locks, door bolts; glass, porcelain, steel, bronze; complete sets; interior & exterior. *Call for more information.*

EuroStyle, Inc.
609-924-6292; Fax: 609-924-6163
www.eurostyleinc.com
Princeton, NJ 08540

Importer & distributor of European home products: Floreal French cast-iron radiators by Chappée.



This reproduction antique nickel silver pantry sink with the "S" divider is one of models available from GERMAN SILVER SINK.

German Silver Sink Co.
586-445-7741; Fax: Same as phone
www.germansilversink.com
Saint Clair Shores, MI 48080

Manufacturer of 1880s-reproduction German silver (copper/nickel/zinc) pantry sinks: custom sizing & modifications; original "S" curve dividers; double & single bowls; bar sinks.

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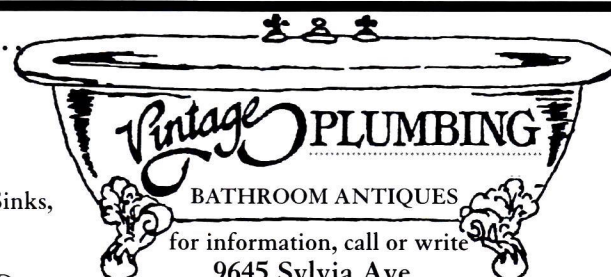
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by MATTHEW BURAK

WRITE IN NO. 407

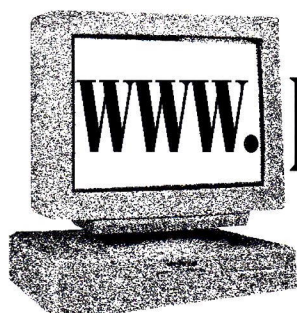
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www.vintageplumbing.com

WRITE IN NO. 779



www.period-homes.com

BUYING GUIDE TO PERIOD PLUMBING



The lights, mirror, and accessories in this bathroom are part of the City 212 series from GINGER's Motive line, which are designed to coordinate with historic bathrooms.

Ginger
888-469-6511; Fax: 803-547-6356
460 Greenway Industrial Dr., Ste. N
Fort Mill, SC 29708

Manufacturer of Motiv line of solid-brass lighting, mirrors, bathroom accessories & decorative hardware: from traditional to Art Deco & modern; numerous finishes; reproduction (newly-manufactured) lighting & accessories; bathroom & cabinet hardware.



Guerin, P.E.
212-243-5270; Fax: 212-727-2290
21-23 & 25 Jane St.
New York, NY 10014

Manufacturer of handmade hardware: unusual faucets with handles shaped like starfish, birds, rocks, pineapples, dolphins & more; with spouts shaped like turtles, swans & goose heads; pedestal sinks & porcelain basins; since 1857. *Write in No. 343*



HERBEAU's Bonne Maman bathroom cabinet furniture brings a French country look to the bathroom; the model #5830/5831 is shown here with a three-hole weathered-brass Royale wall-mount faucet set.

Herbeau Creations of America
800-547-1608; Fax: 941-417-5370
www.herbeau.com
Naples, FL 34104

Manufacturer of fine French kitchen & bath products since 1857: hand-crafted, period-style copper & brass sinks & faucets; vitreous-china sinks, toilets, bathtubs & accessories.



House of Antique Hardware
888-223-2545; Fax: 503-233-1312
www.houseofantiquehardware.com
Portland, OR 97232

Supplier of door, window, cabinet, electrical & bath hardware: original antique & vintage reproductions; Victorian & Arts & Crafts. *Write in No. 339*



Knobs 'N Knockers
215-794-8045; Fax: 215-794-0435
www.knobsnknockers.com
Lahaska, PA 18931

Supplier of an extensive collection of Victorian & traditional door & cabinet fittings: bathroom fixtures, weathervanes & wrought-iron hardware; knobs, lock sets, hinges, door knockers, door bells, push plates, lever handles, cremone bolts, cabinet hardware & custom hardware duplication; brass, bronze, iron, glass, porcelain & wood; all periods. *Write in No. 2625*



Marble Fireplace World
718-445-5966; Fax: 718-445-2204
www.marblefireplaceworld.com
Flushing, NY 11355

Supplier of kitchen & bathroom products: counter-tops, fireplaces, sculpture & garden ornament; marble & other materials. *Write in No. 420*



Metropolitan Artifacts
770-986-0007; Fax: 770-457-8670
www.metropolitanartifacts.com
Atlanta, GA 30341

Importer of European & American architectural antiques: entryways & door hardware; fireplace mantels, lighting, bathtubs, sinks & garden ornamentation; custom design services. *Write in No. 308*



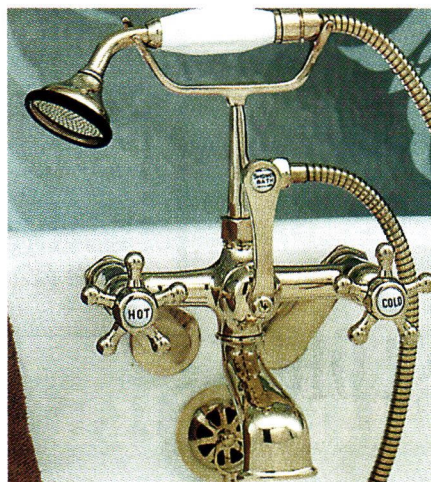
Re-Bath Corp.
800-426-4573; Fax: 480-833-7199
www.re-bath.com
Mesa, AZ 85250

Manufacturer of custom acrylic bathtub liners which fit perfectly over old bathtubs: variety of apron fronts to match style & decor of period bathrooms.



Rocky Mountain Hardware
888-552-9220; Fax: 208-788-2577
www.rockymountainhardware.com
Hailey, ID 83333

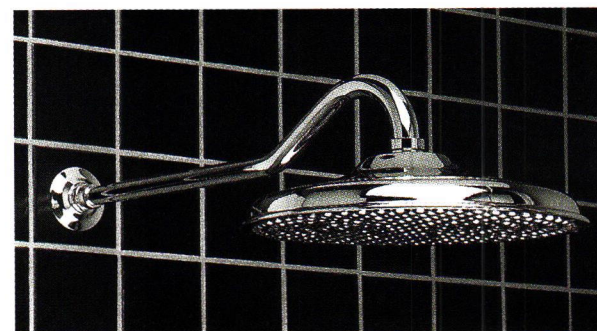
Manufacturer of hand-crafted solid-bronze architectural hardware: sinks, faucets, kitchen & bath accessories; seven different finishes; every style from traditional to contemporary. *Write in No. 7720*



*These bathtub faucets with shower attachment, #P0567 from STROM PLUMBING BY SIGN OF THE CRAB, are also available with ceramic quarter-turn valves. *Write in No. 153**

Strom Plumbing by Sign of the Crab
916-638-2722; Fax: 916-638-2725
www.signofthecrab.com
Rancho Cordova, CA 95742

Supplier of solid-brass plumbing fixtures, bath accessories & door hardware: reproduction fixtures, period sinks, clawfoot & period tubs, showers & fittings. *Write in No. 153*



*SUNFLOWER SHOWERHEAD designed the Sunflower solid-brass showerhead with hundreds of reservoir dimples for a rain-like effect. *Write in No. 2940**

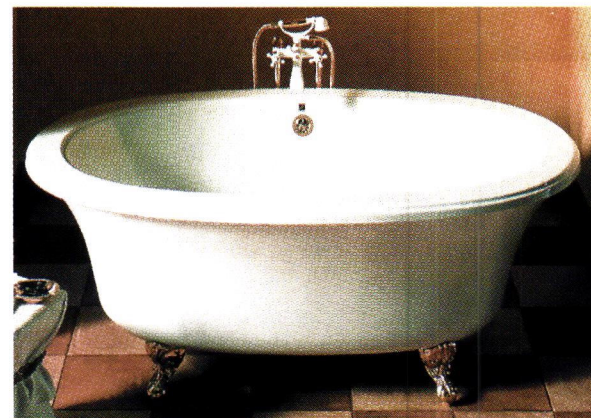
Sunflower Showerhead Co.
206-722-1232; Fax: 206-722-1321
www.sunflowershowerhead.com
Seattle, WA 98104

Importer of traditional showerheads & fittings from Australia: deluge showerheads in 8-in., 10-in. & 12-in. dia. & two-headed shower systems in solid brass; all architectural finishes; installation with custom-arm brackets or off-the-shelf plumbing fittings. *Write in No. 2940*



Trikeen Tileworks
603-352-4299; Fax: 603-352-9843
www.trikeenan.com
Keene, NH 03431

Manufacturer of hand-crafted, glazed, decorated & relief stoneware tile & bathroom sinks: mesh-mounted mosaics; wall tile, floor tile, fireplace tile, exterior paving, pictorial mosaics, custom murals & swimming-pool tile. *Write in No. 326*



The 72-in. Balneo Cella freestanding tub from ULTRA BATHS combines old-world charm with the comfort of a heated backrest, 40 air-jets, and remote control operation.

Ultra Baths, Inc.
800-463-2187; Fax: 418-831-6623
www.ultrabaths.com
St. Nicholas, Quebec, Canada, G7A 2N1

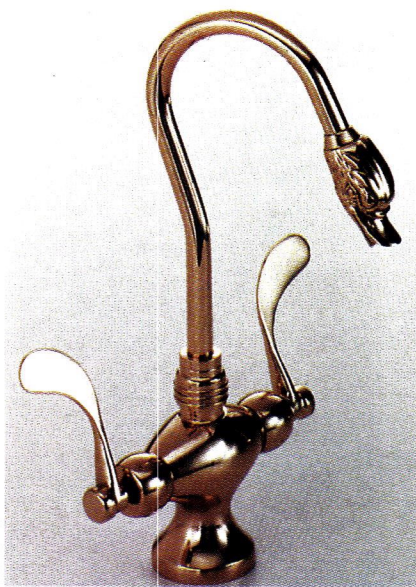
Manufacturer of extensive line of bathtubs: clawfoot & period styles; Thermo-masseur models that provide water massage & others; accessories.

BUYING GUIDE TO PERIOD PLUMBING

Vintage Plumbing Bathroom Antiques
818-772-1721;

No Fax
www.vintageplumbing.com
Northridge, CA 91324

Supplier of Victorian-era American bath fixtures: Roman-style tubs, unusual toilets, pedestal sinks, rib-cage showers, unique accessories, foot baths & site baths; repair & replacements of broken or missing parts. *Write in No. 779*



WATERMARK's
Swan bar faucet
features a goose-
neck design and
optional swan
head; shown here
in PVD brass, it
is available in 32
different electro-
plated or ename-
led finishes.

Watermark Designs
718-257-2800;
Fax: 718-257-2144
www.watermark-designs.com
Spring Creek, NY 11208

Manufacturer of decorative bath fittings, hardware, accessories & light fixtures: faucets, showers, fittings & bathroom hardware.

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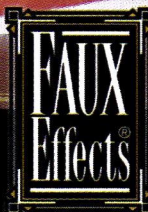
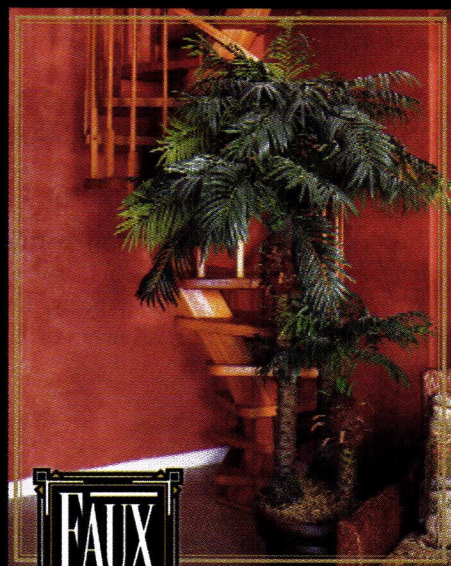
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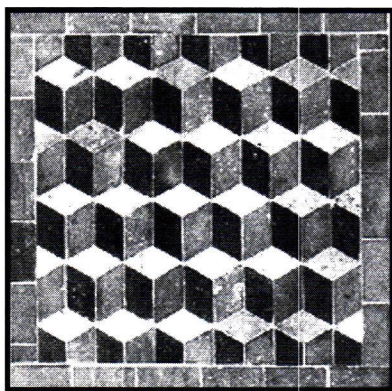
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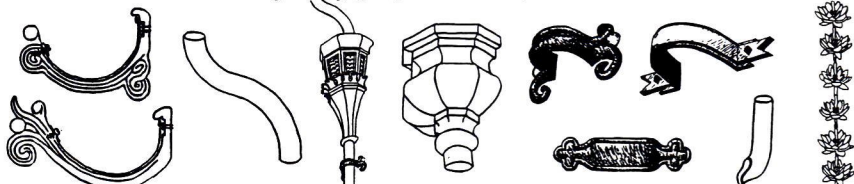
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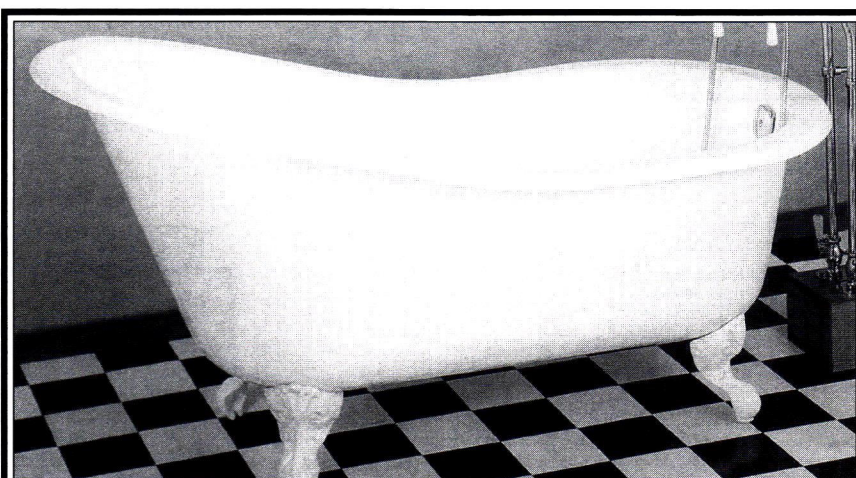


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BUYING GUIDE TO VICTORIAN-STYLE PRODUCTS

About This Buying Guide

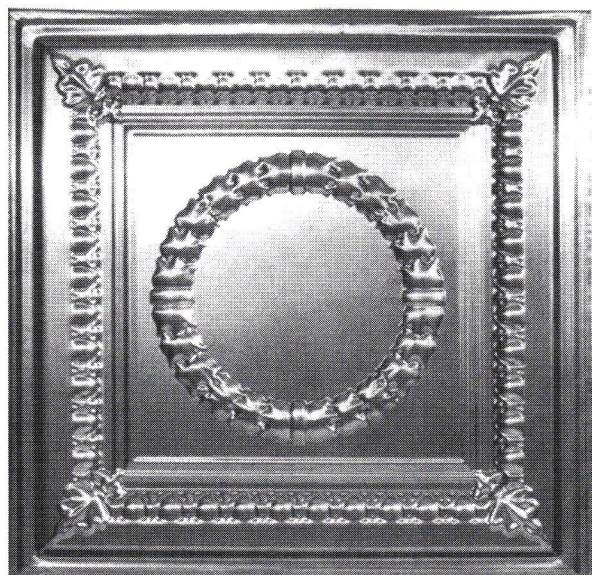
To create this Buying Guide, the Editors contacted suppliers of VICTORIAN-STYLE PRODUCTS from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the suppliers you'll find below because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

A&M Victorian Decorations, Inc.
626-575-0693; Fax: 626-575-1781
www.aandmvictorian.com
South El Monte, CA 91733

Manufacturer of architectural elements in either gypsum or precast concrete: columns, molding, mantels, balustrades, wall caps, pavers, quoins, stair treads, planters, fountains & gazebos; custom designs & finishes. *Write in No. 7470*

A-Ball Plumbing Supply
800-228-0134; Fax: 503-228-0030
www.a-ball.com
Portland, OR 97209

Mail-order supplier of bathroom fixtures & accessories: porcelain-resurfacing kits, showers, corner sinks, pedestal sinks, kitchen faucets, high- & low-tank toilets, clawfoot tubs, shower curtains & more. *Write in No. 303*



AA-ABBINGDON AFFILIATES designed this sheet-metal ornament for ceilings and walls. Write in No. 8920

AA-Abbingdon Affiliates, Inc.
718-258-8333; Fax: 718-338-2739
www.abbingdon.com
Brooklyn, NY 11234

Supplier of 35 original Victorian & Art Deco designs of tin panels for ceilings & walls; 2x2-ft. lay-in & 2x4-ft. or 2x8-ft. nail-up; steel, white, brass, copper & chrome; stainless steel for kitchen backsplashes; 15 cornice styles; pre-cut miters. *Write in No. 8920*

Affordable Antique Bath And More
888-303-2284; Fax: 209-754-4940
www.bathandmore.com
San Andreas, CA 95249

Supplier of antique & reproduction plumbing fixtures: clawfoot tubs, pedestal sinks, faucets, pull-chain toilets, shower heads & more. *Write in No. 423*



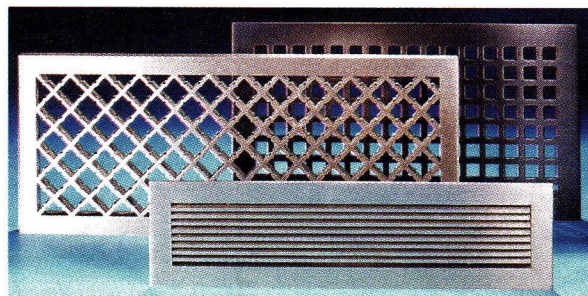
This garden urn is one of the many Victorian-style products available from AM-DIA. Write in No. 95

Am-Dia, Victorian Market Place
800-483-7105; Fax: 419-424-1822
www.victorianmarketplace.com
Findlay, OH 45840

Distributor of Victorian specialties: cast-aluminum planters & urns, fountains, birdbaths, Victorian-style furniture, street lighting, fences and gates, mailboxes, antique furnishings & patio furniture. *Write in No. 95*

Architectural Antiques Exchange
215-922-3669; Fax: 215-922-3680
www.architecturalantiques.com
Philadelphia, PA 19123

Distributor & importer of architectural salvage: stock, custom, antique & reproduction mantels; cast & carved stone, cast iron, limestone, milled & carved wood; doors, street lamps, leaded & beveled glass, mirrors, bars, signs, urns, paneling & more. *Write in No. 533*



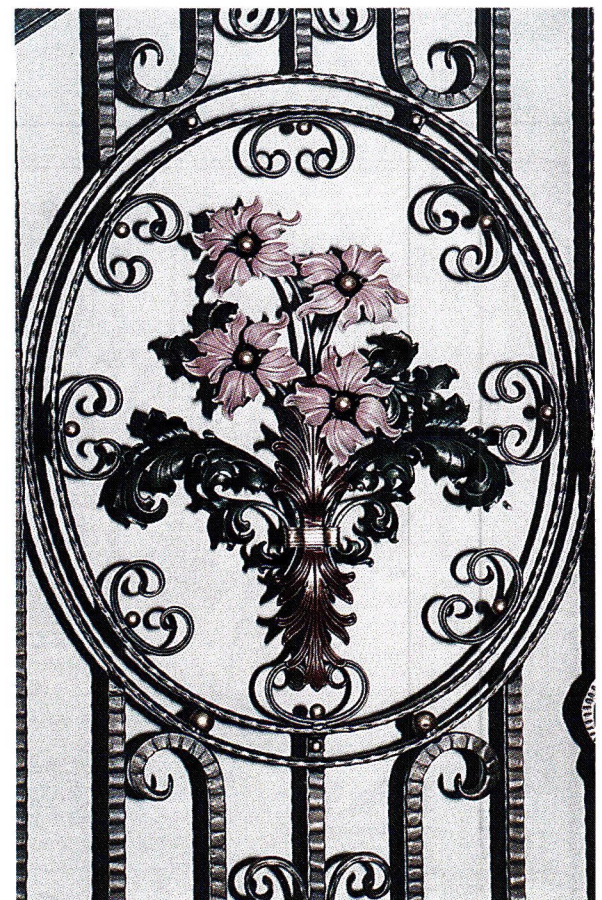
ARCHITECTURAL GRILLE offers the bar grille and plain lattice grille in aluminum, and the Gothic grille (center) in aluminum, brass, bronze, stainless steel, and steel. Write in No. 9820

Architectural Grille
800-387-6267; Fax: 718-832-1390
www.archgrille.com
Brooklyn, NY 11215

Supplier of grilles: custom-perforated & linear bar grilles; aluminum, brass, bronze, stainless steel & steel; variety of finishes; stock sizes; water-jet cutting. *Write in No. 9820*

Architectural Iron Co.
800-442-4766; Fax: 570-296-4766
www.architecturaliron.com
Milford, PA 18337

Manufacturer of custom castings, restorations & reproductions: fence details, bridge parts, window weights, registers & grilles, sculpture, cresting, finials, roof ornament, fences, gates, stairs & railings; patination; brass, cast iron, copper, bronze, aluminum & wrought iron/steel.



ARCHITECTURAL IRON DESIGNS created this 26-3/4 in. wide x 32 in. high flowered panel to highlight an ornamental gate. Write in No. 7950

Architectural Iron Designs, Inc.
800-784-7444; Fax: 908-757-3439
www.archirondesign.com
Plainfield, NJ 07063

Distributor of ornamental gates, railings, balustrades, fencing, components & gate hardware: wrought steel/iron, stainless steel & aluminum. *Write in No. 7950*

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Wood Ridge, NJ 07075

Supplier of more than 40,000 building products comprising architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door hardware, lighting, tin ceiling tiles, furniture & cabinet components, fireplace surrounds, wall coverings, wainscoting & more. *Write in No. 335*

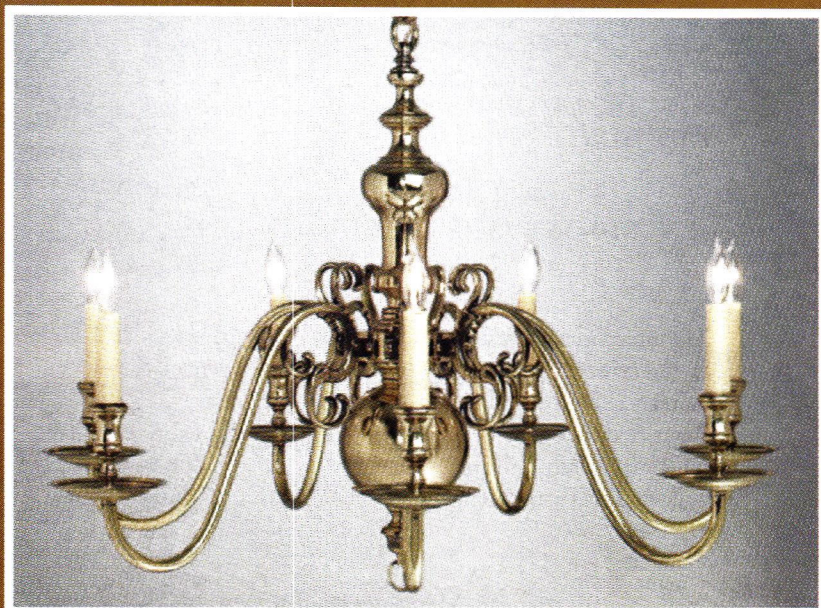
Arsco Mfg. Co.
800-543-7040; Fax: 513-741-6292
www.arscomfg.com
Cincinnati, OH 45247

Manufacturer & custom fabricator of metal radiator covers & enclosures: for steam & hot-water heating systems; made to measure for best fit; new & replacement covers for baseboard, fin-tube, convectors & fan-coil units. *Write in No. 8610*

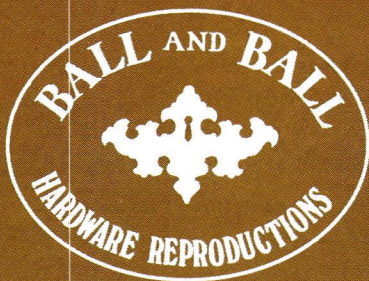
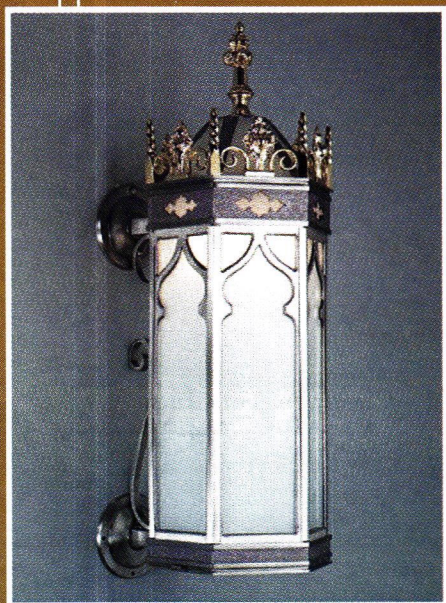
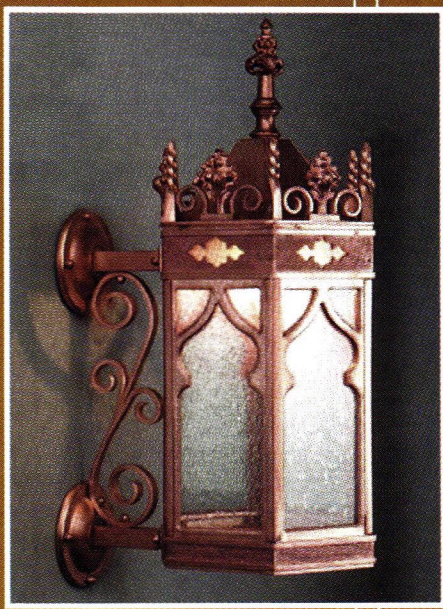
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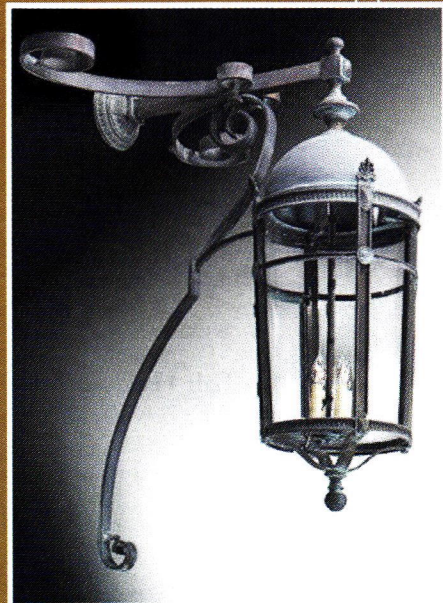
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www.casdesign.com
Forney, TX 75126

Supplier of architectural components: complete packages for exteriors, from millwork to street lights; interior/exterior columns & capitals in all Classical orders; mantel & novelty columns in urethane, resin, wood, fiberglass; cornice moldings, door & window surrounds, ceiling medallions, ornamental ceilings, niches & domes, brackets & corbels in polymer; cupolas, benches, weathervanes, gazebos & more. *Write in No. 4200*

Classic Designs by Matthew Burak
800-843-7405; Fax: 802-748-4350
www.tablelegs.com
Saint Johnsbury, VT 05819

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1601 Sheridan Ln.
Norristown, PA 19403

Color consultant: selection & placement of traditional colors for historic & traditionally-styled buildings; exterior & interior.



THE COLOR PEOPLE provided the guidance for painting this Victorian beauty. Write in No. 5470

The Color People
303-308-0220; Fax: 303-308-0123
www.colorpeople.com
Denver, CO 80205

Color consultant: custom exterior color schemes for houses, businesses, Main Streets & townscape; Victorian specialist; consultation through photos via mail; some on-site consulting. *Write in No. 5470*

Coppa Woodworking
310-548-4142; Fax: 310-548-6740
www.coppawoodworking.com
San Pedro, CA 90731

Manufacturer of screen & storm doors in 160 styles: odd sizes; arch-top doors & built-in dog doors; any color stain or paint; pine, Douglas fir, red oak, mahogany, cedar & redwood; Adirondack furniture & benches. *Write in No. 9600*



COPPERWORKS OF DON MILLER created this ornate copper gutter system with custom patina. Write in No. 2000

Copperworks of Don Miller
877-633-9308; Fax: 909-445-0828
www.copperworks.net
Montclair, CA 91763

Manufacturer of custom bronze & copper raingutter hardware for period styles: lists of other raingutter suppliers; green-patina formula for large exterior surfaces; in brass, copper, bronze; 100% custom work. *Write in No. 2000*

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Kent, CT 06757

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Crown City Hardware Co.
626-794-1188; Fax: 626-794-2064
www.restoration.com
Pasadena, CA 91104

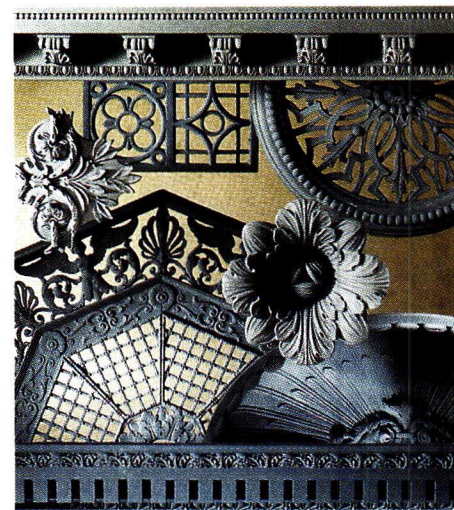
Supplier of residential hardware: glass knobs, bin pulls, door & window hardware; mailboxes; Victorian & Arts & Crafts; wrought iron/steel & brass. *Write in No. 432*

Cumberland Woodcraft Co.
800-367-1884; Fax: 717-243-6502
www.cumberlandwoodcraft.com
Carlisle, PA 17013

Manufacturer of screen & storm doors: paneled & carved doors, porch swings, porch trim, wall-units & fireplace surrounds; select hardwoods with exotic veneers (Spanish cedar & mahogany); hand crafted; stock & custom sizes & designs; licensee of the Victorian Society In America for wood trim. *Write in No. 1310*

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www.mailboxes.com
Sacramento, CA 95826

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530-926-2629; Fax: 530-926-6467
www.designsintile.com
Mt. Shasta, CA 96067

Manufacturer of custom historically styled tiles & murals in English & American Victorian styles: Victorian transfer tiles in Anglo-Japanese, Neo-Grec & Gothic Revival styles; Wm. Morris/DeMorgan, Victorial Foliate, Art Nouveau & more; borders & pictorial Victorian murals; cut-tile geometric (encaustic) flooring & square-edge mosaics, 3x6-in. subway tile & trim; Oriental rugs in hand-painted tile; custom work.

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Forest Hills, NY 11375

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www.dms-studios.com
Long Island City, NY 11101

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www.hinkleylighting.com
Cleveland, OH 44111

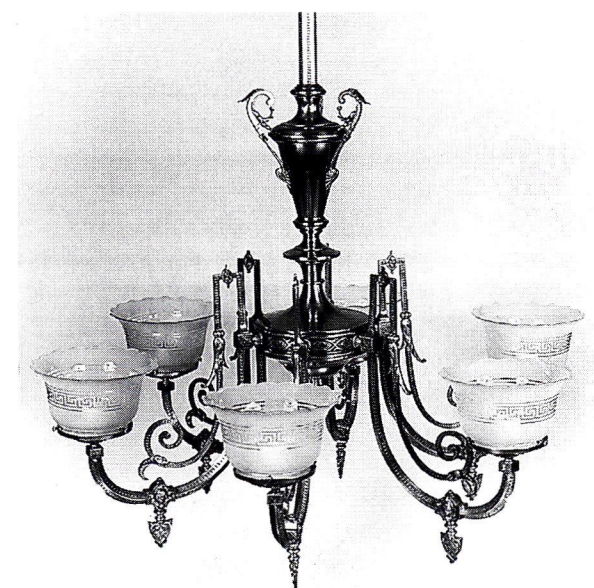
Manufacturer of lighting fixtures: lanterns, sconces, table/floor lamps, chandeliers, pendants & ceiling fixtures; exterior, landscape, garden & architectural-site fixtures; custom designs; Arts & Crafts, Victorian & Early American. *Write in No. 680*

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West Jordan, UT 84088

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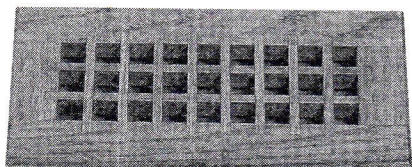
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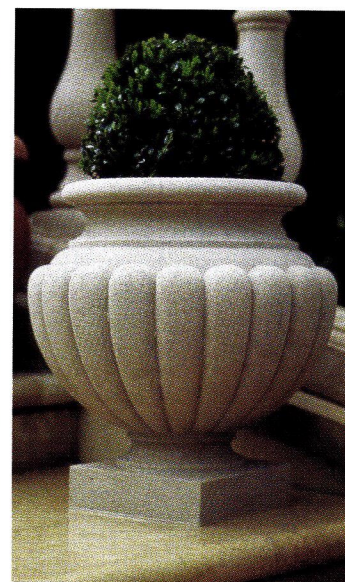
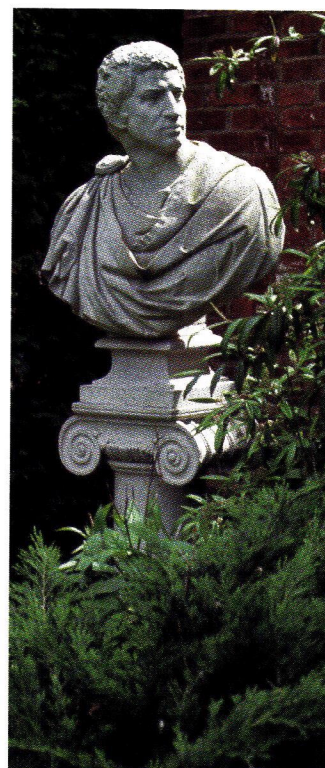
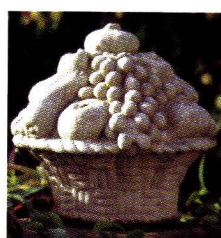
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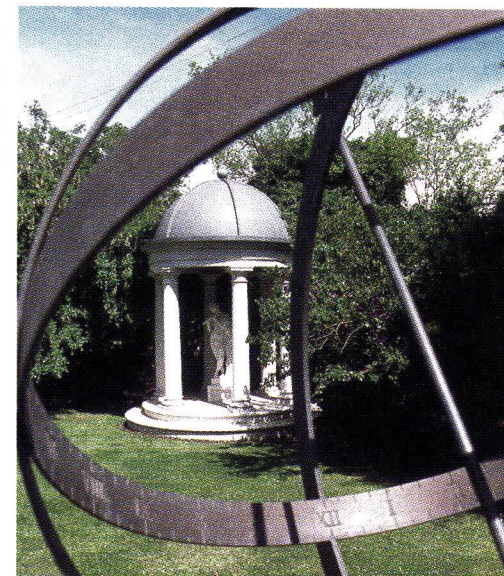


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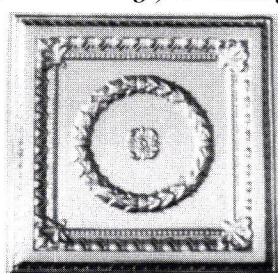
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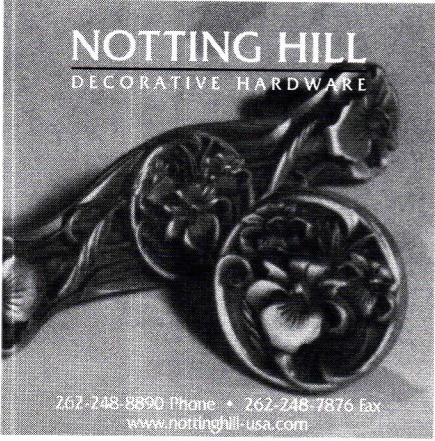


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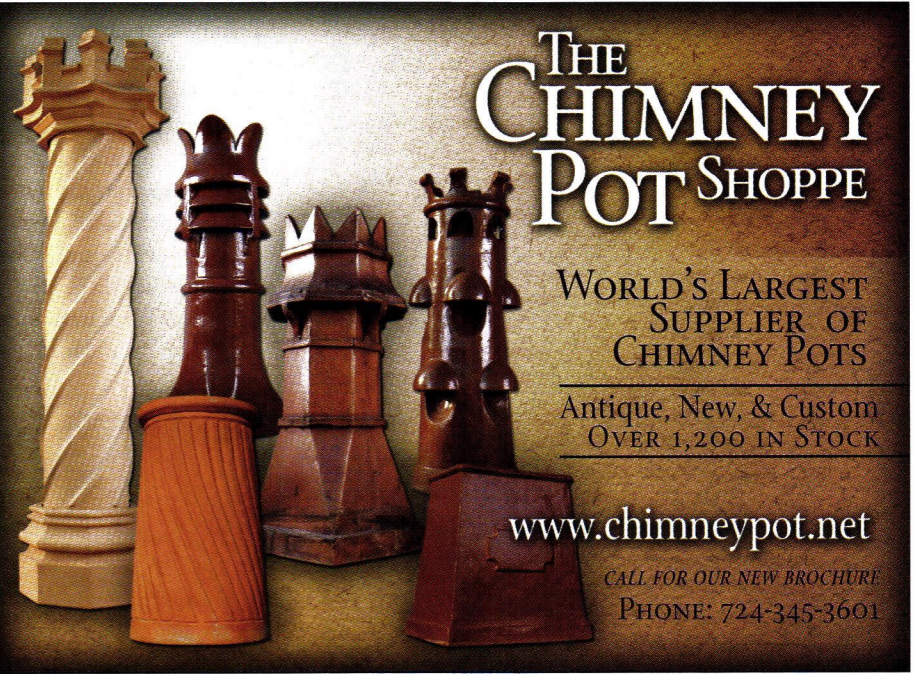
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Victorian Visions

Seven of the best recent guides to Victorian glory, with examples worth reviving from Harlem to Hungary, are reviewed here.

by Eve M. Kahn

Waddesdon Manor: The Heritage of a Rothschild House
by Michael Hall
Abrams; 320 pp.; 168 color and 132 b/w illus.;
\$65; ISBN 0-8109-3239-3

Baron Ferdinand Rothschild was a trilingual cosmopolitan aesthete, a design aficionado since childhood (especially of the French Renaissance), and a rich and generous host who kept a confectioner on staff and llamas in his menagerie. In 1874 this scion of the German-Jewish banking dynasty started spending his inheritance on a chateau called Waddesdon Manor, located on a desolate patch of Buckinghamshire farmland. He hired a French architect and a French landscape architect to create a turreted pile that eventually contained some 40 bedrooms. Within its up-to-date steel-frame walls, enfilades were clad in boiseries salvaged from French aristocrats' homes.

Michael Hall explains the design's French precedents, the almost comically difficult construction process (Ferdie, as the baron was known to intimates, had chosen a steep muddy site), and the furnishings that often had belonged to royals. No luxury goes unmentioned: not the Rococo iron aviary, the storage rooms devoted to just boots or just knives, nor the underground reservoir so large it was best crossed by boat. Hall also evokes the occupants' glittering house parties, attended by dignitaries such as Churchill, the Princess of Wales, and Henry James, who considered a visit to Waddesdon a form of "gilded bondage."

Mere mortals now tread in those illustrious footsteps. Hall details how Waddesdon was converted into a popular museum in the 1950s; it now attracts up to 200 visitors an hour. He also wryly notes that National Trust officials were reluctant at first to accept this High Victorian project, which they described as "undeniably hideous." ♦



Beneath Waddesdon's turrets and dormers, inspired by French models like Chaumont and Azay-le-Rideau, enfilades are lined in antique boiseries.



The most frequently photographed interior at Waddesdon is the silk-walled Red Drawing Room. It is carpeted with a Savonnerie commissioned by Louis XIV, whose marble relief portrait hangs over the curtained doorway at the far right.

John Moyr Smith, 1839-1912: A Victorian Designer
by Annamarie Stapleton
Richard Dennis (U.S. distributor: Antique Collectors' Club), 80 pp.; about 120 color and 64 b/w illus.; \$35 paper; ISBN 0-903685-84-1

A partial list of products by Victorian designer John Moyr Smith includes murals, stained glass, furniture, wallpaper, textiles, metalwork, porcelain, sculpture, paintings, and graphics ranging from books and calendars to greeting cards and bank notes. He's best known, though, for his medieval-inspired pictorial tiles; Minton commissioned numerous series from him illustrating the likes of Greek poems, Shakespearean scenes, the Bible, and Sir Walter Scott's novels. Although these floral-bordered pieces are clearly Victorian, Moyr Smith was careful to render the figures' costumes as historically accurate as possible; he was a scholar of his era's archaeological digs and an expert on such arcane antique topics as Egyptian headdresses.

A liquor dealer's son from Glasgow, he spent most of his career around London, in the circles of innovative medievalists like Christopher Dresser. Moyr Smith collaborated often with Dresser, a fellow Scotsman, and claimed to have produced thousands



Moyr Smith's intricate murals for a sanitarium, painted in 1877-78, were meant to help distract the patients from their ills.

of designs for Dresser's studio. But scholars are still puzzling over which objects to attribute to which Scot. In fact, Moyr Smith scholarship is still so young that the phrases "a matter of speculation," "rather ambiguous," and "cannot, at present, be proven," all appear on a single page of this slim but meticulously researched book.

Not only is little certain about Moyr Smith's output, but also his personality remains mysterious: what's known is that this lifelong bachelor supported and lived with his mother and sister, and that he was fiercely opinionated. "A fiery red-bearded Scot," as one contemporary described him, he proselytized constantly for reverent revivals of Classicism. He practiced what he preached: On an assignment as humble as a menu card, he framed the text with images from Homer's *Odyssey* as depicted on Greek vases in the Louvre.

This volume's small illustrations just begin to do justice to his colorful visions. ♦



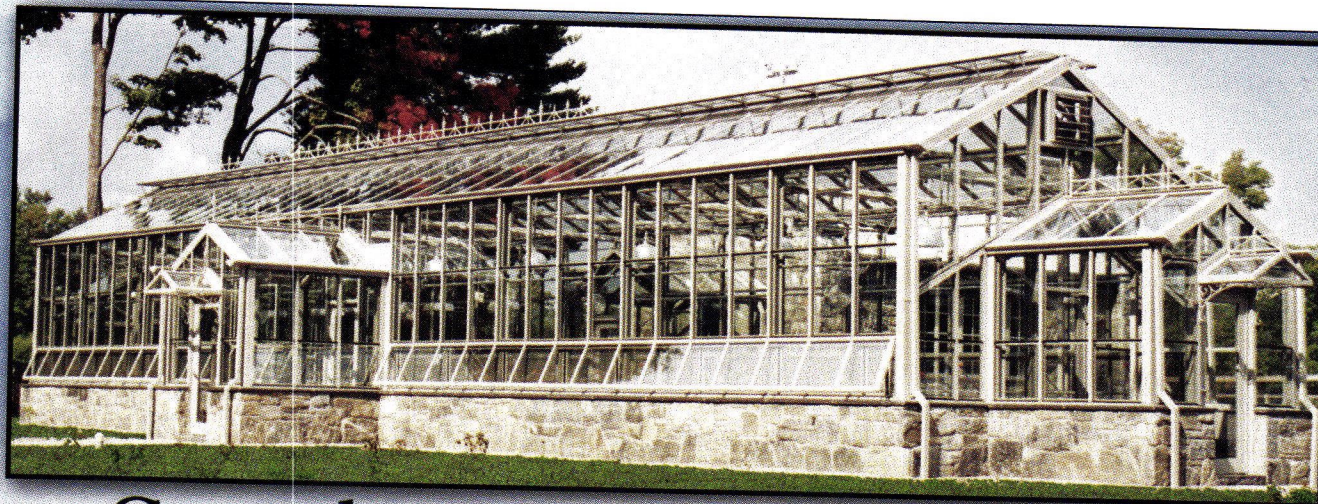
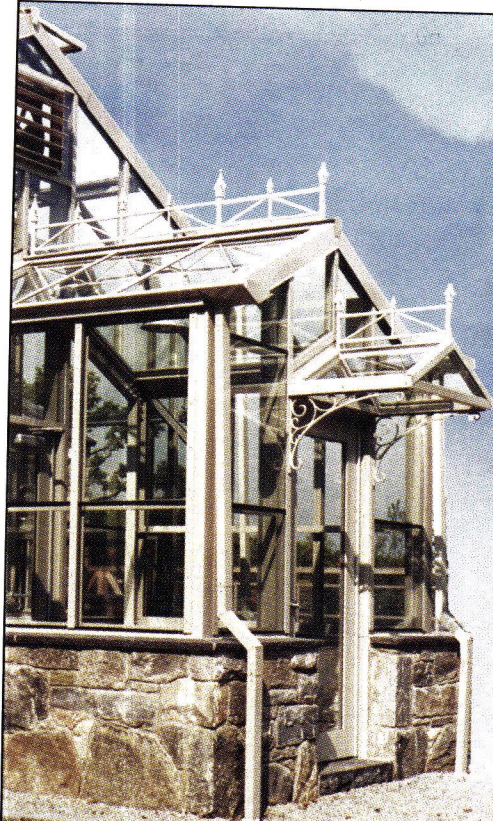
One of a dozen tile series that Moyr Smith executed for Minton, these three-color printed pieces depict scenes from Tennyson's Arthurian poems.

Harlem: Lost and Found
by Michael Henry Adams
Monacelli, 280 pp.; 100 color and 50 b/w illus.;
\$65; ISBN 1-58093-070-0

The most prominent and vocal advocate for Harlem's preservation, Michael Henry Adams chronicles the development of the district beginning with Indian huts and Dutch farmhouses. He conjures up such lively architectural patrons as Eliza Jumel (a courtesan turned society hostess), James A. Bailey (a street urchin turned partner of P. T. Barnum), and Madam C. J. Walker (a freed-slave's daughter turned beauty-products tycoon). Architects, too, are well sketched, including Verner Tandy, New York's first black architect, as well as icons like Stanford White.

Large-scale vintage photos document the neighborhood's tragic loss of Victorian landmarks, including mansarded, turreted or pillared freestanding mansions, while lush contemporary images show the Victorian riches that endure. Among these are a surprising quantity of wooden rowhouses and bas-relieved brownstones, which are described in detail,

continued on page 140



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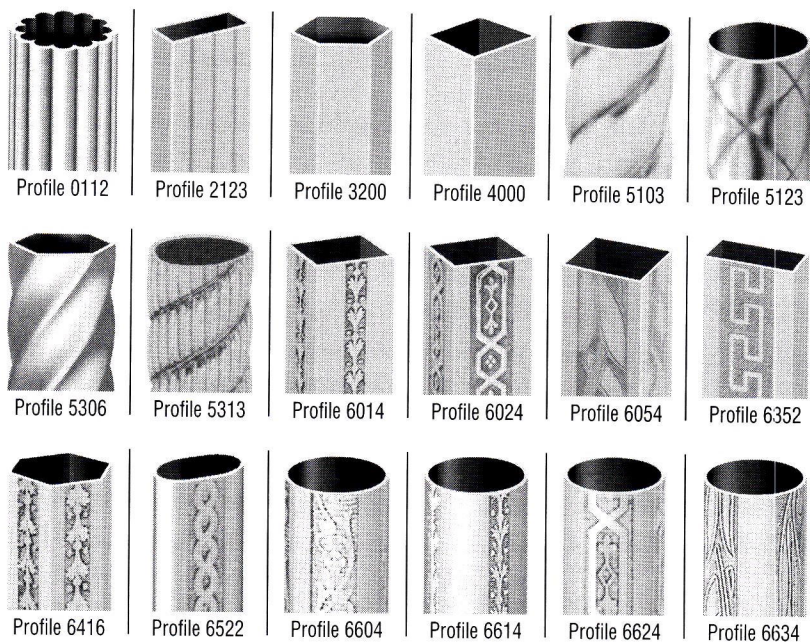
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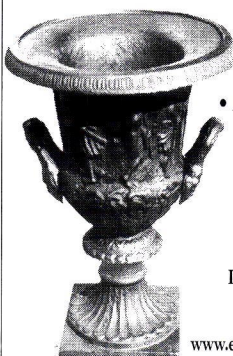
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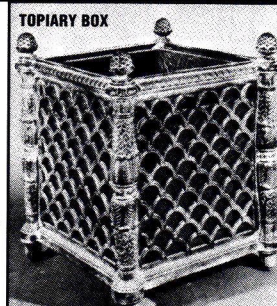
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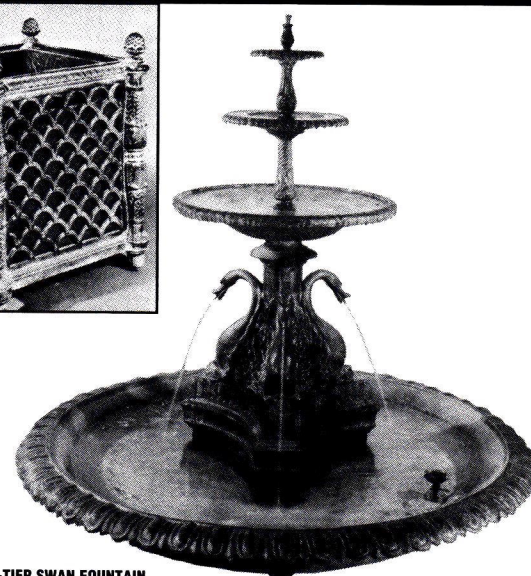
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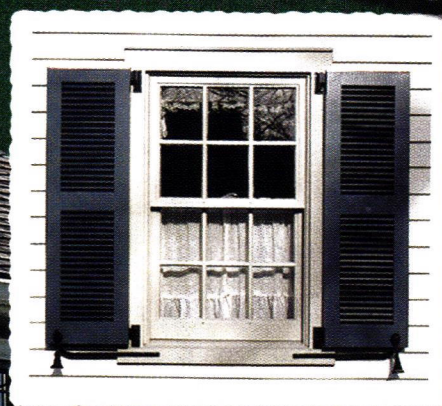
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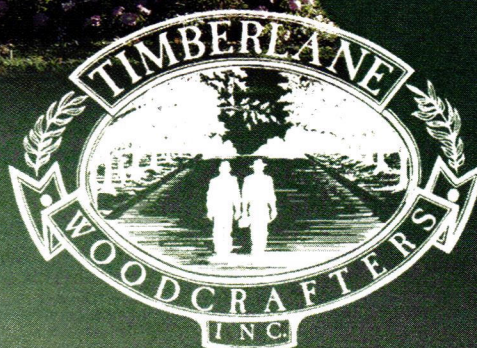
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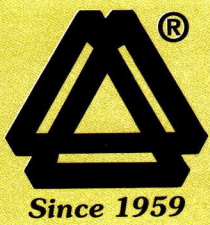


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Abatron Restoration Systems meet and surpass the restoration and maintenance standards for wood, stone, concrete, metal, composites and other materials. Developed and manufactured by Abatron, they are based on **epoxies, urethanes, acrylics, vinyls, silicones, polyesters and other materials** in wide ranges of viscosity, hardness, flexibility, thermal, chemical and mechanical properties.

Examples of some of our popular products by category:

Wood Restoration

WoodEpoxy: structural adhesive paste and wood substitute, used in any thickness to fill, add or modify. It can be sawed, carved, machined, nailed, sanded, stained, painted.

LiquidWood: liquid, penetrating consolidant for restoring strength and function to rotted or spongy wood.

Both **LiquidWood** and **WoodEpoxy** permanently restore structures, windows, furniture, columns, frames, statuary, boats and most rigid surfaces, and impart water and insect resistance.

Stone, Concrete, Masonry Restoration

AboCrete: to permanently repair, resurface fill and bond driveways, floors, decks, swimming pools, most damaged rigid surfaces, concrete, wood, metal and other surfaces.

AboWeld 55-1: structural thixotropic paste to permanently repair or reshape stairs, statuary and vertical surfaces without forms.

AboWeld 8005-6: to bond new poured concrete to old concrete and other surfaces.

AboCoat and Abothane Series: protective coatings for floors, walls, tanks, tubs, boats. Water dispersions, solvent systems or 100% solids.

AboJet Series: for structural crack-injection, in a wide range of viscosities and other properties.

Mold Making and Casting Compounds

MasterMold 12-3: non-toxic polyurethane paste for flexible, large and small molds. Best for architectural components, columns, capitals, statuary, moldings, decorative and structural elements. Excellent elasticity, form retention and number of castings.

MasterMold 12-8: liquid 12-3 to pour flexible molds.

AboCast 4-4: pourable compound for rigid large and small molds and castings, from machinable tooling and patterns to castings of any size, meeting most chemical/thermal/mechanical specifications.

Structural Adhesives, Sealants and Caulks

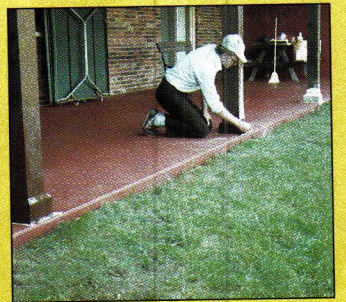
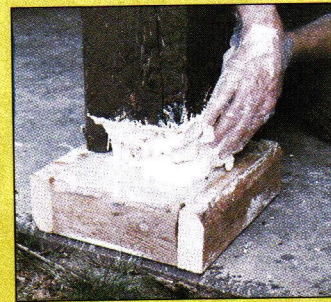
meeting all kinds of specifications for composites, structural and decorative components, indoors and outdoors.

WoodCast: light-weight, impact resistant pourable compound for interior and exterior castings.

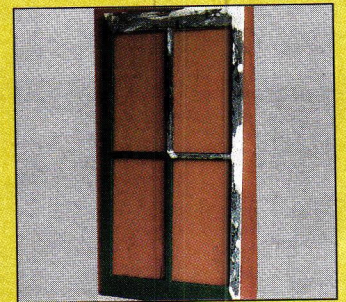
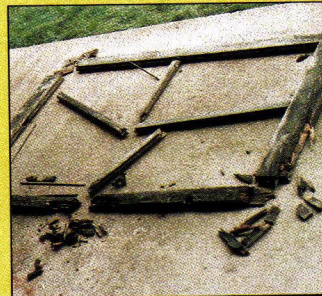
AboCast 8 Series: versatile, clear epoxy casting compounds in a wide range of viscosities, reactivities and other properties.

AboSeal Series: rigid or flexible sealants for most environments.

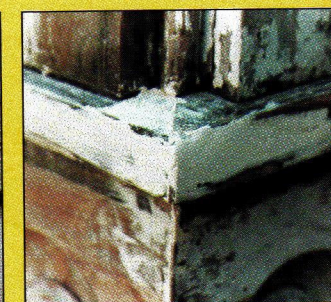
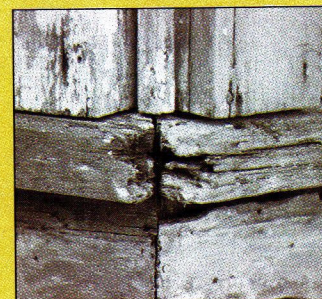
Many other products are also available. Their number increases continuously to meet any new requirement or preference.



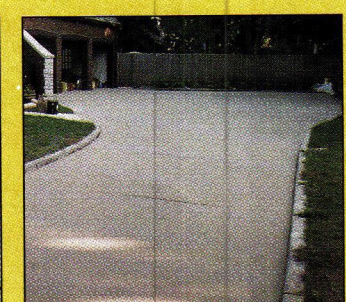
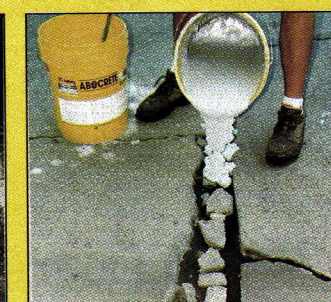
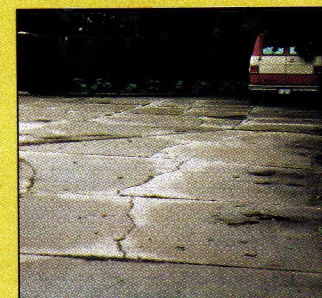
Rotted & infested base of a loadbearing column is completely sawed off & replaced with **WoodEpoxy**.



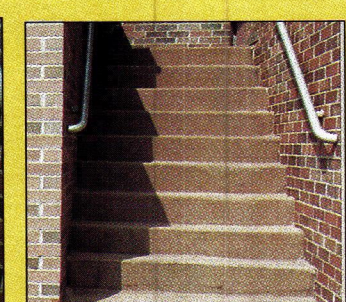
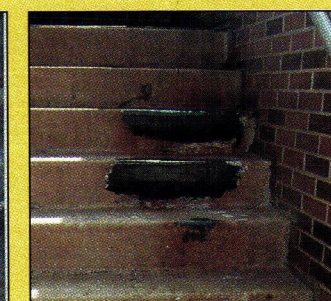
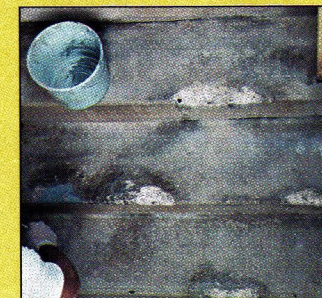
Antique window sash is salvaged, consolidated with **LiquidWood** & rebuilt with **WoodEpoxy**.



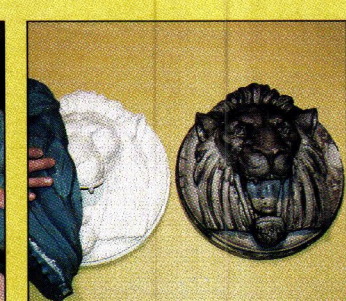
Consolidation & rebuilding of rotted windowsill with **LiquidWood** & **WoodEpoxy**.



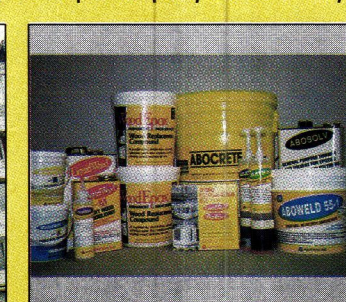
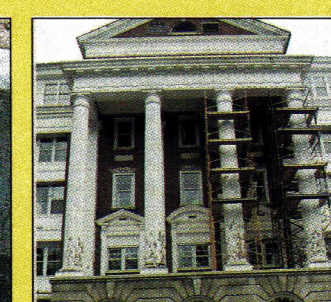
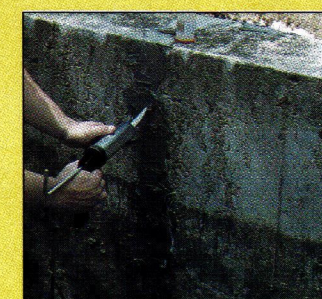
AboCrete, is much stronger than concrete, bonds permanently & does much more, quickly & for much less money.



AboWeld 55-1, is much stronger than concrete & shapes without forms on steps & difficult surfaces.



MasterMold can reproduce capitals, structural & decorative components, statuary & other patterns quickly & cost effectively.



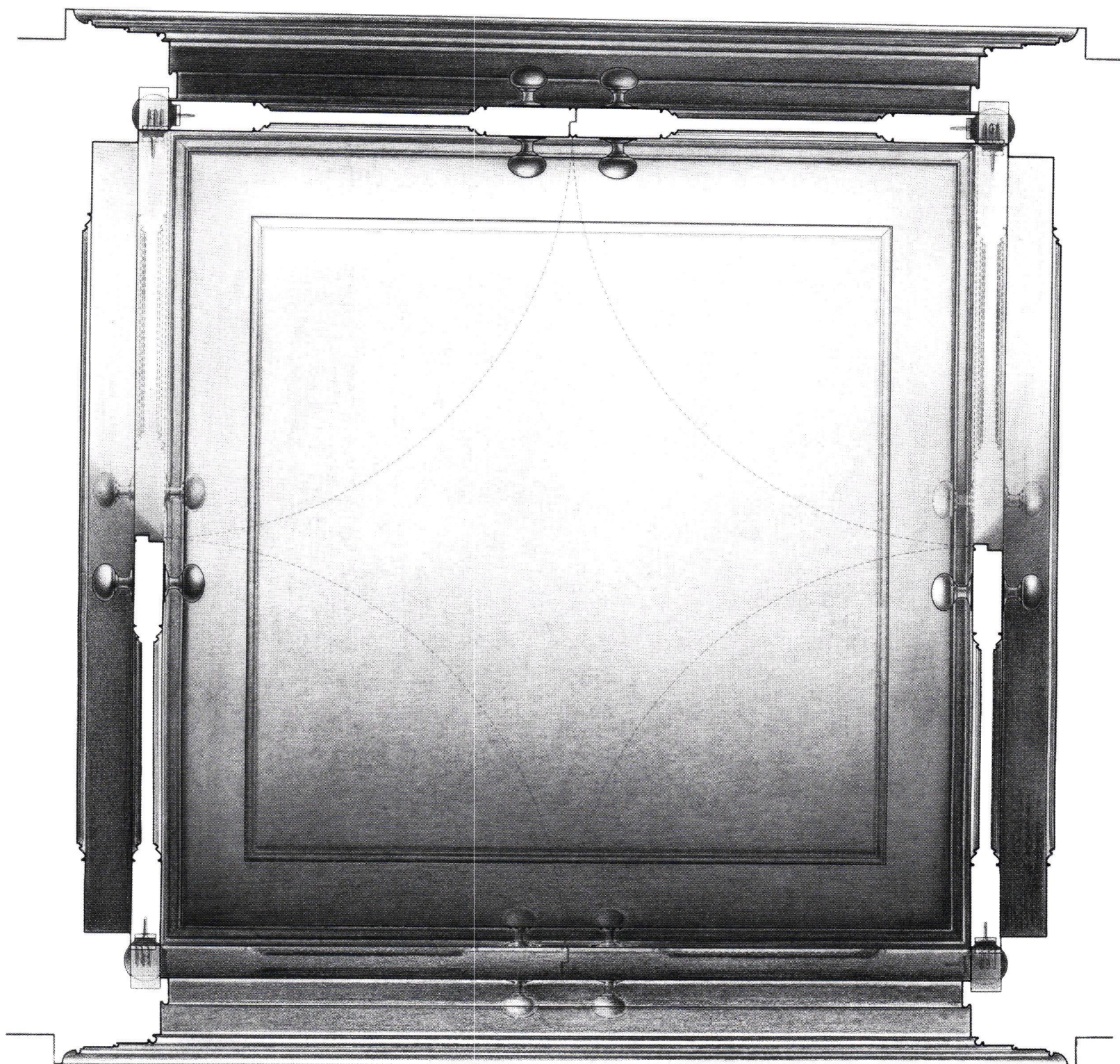
AboJet series for structural crack-injection

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